Aalto-yliopisto

Design Practices for SME's Sustainable Innovation.

Tailored design methods and tools for Small-Medium sized Enterprise.

Master In Collaborative and Industrial Design

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ABSTARCT

The thesis focuses on an Italian micro-enterprise specialised in woodworking in the building industry, specifically for the manufacture and commercialisation of doors and windows. There are two main challenges: to promote a culture of sustainable innovation, and to design meaningful solutions to deliver and compete in the market.

The target market is both at the national and international level. In order to achieve such a goal, the design project develops in three steps: by conducting interviews at the company to identify and define case-SME's sustainable innovation needs, by conducting desk research to identify and rank existing design methods and tools to then create a new set of tools and processes that allow to propose meaningful solutions to the market. The process results in the creation of two types of outcomes: the first is a design toolkit with processes, methods and tools designed and tailored to better fit with the case-SME's innovation needs. Specifically, the toolkit consists of a combination of two models, which are the Ten Type of Innovation and Double-Diamond, and a new adaptation of four different tools which are desk Research, Customer Journey Map, Affinity Diagram and Business Model Canvas. The second deliverable results in five new customised innovations to add and bring into the market. Specifically, solutions and innovations belong in the areas of Profit Model, Product System, Service, Brand and Customer Engagement.

There are four main impacts that this project has on the company: -Improvement of the company's offer and the company's brand. -Growth of the company's market competitiveness. -Development of the company's culture of innovation. -Improvement of the company's sustainable impact.

Closing thoughts of this thesis come from a careful reflection of the role of the designer in three different environments: in the design community, businesses and human society.

1.

INTRODUCTION

1.1 RESEARCH TOPIC

The main questions that this design thesis aims to tackle are: what, why and how there's a need for sustainable innovation for Small-Medium Enterprises (SMEs).

What? What is the relation between sustainable innovation and SMEs? What does sustainable innovation mean for SMEs and vice-versa?

Why? Why should innovation for SMEs be sustainable? Why does sustainability have to go together with innovation and SMEs?

How? How is sustainable innovation possible then? How SMEs, sustainability and innovation can work together?

-Innovation nowadays is mainly done for big organisations who, because their nature, have the possibility and the culture to do it; (Spithoven et al., 2012; OECD, 2018)

-The art of innovation should be a culture inside any organisation. As a culture, it needs to be able to continue, re-generate over time, thus by definition, be sustainable; (Haanaes, 2016)

-Design methods and tools know-how to bring sustainable innovation to any organisation.

Small and medium-sized enterprises can be considered the columns of Europe's economy by representing the 99% of all businesses in the EU.Their importance in the European economy has been growing in the past five years creating around 85%

of new jobs and providing two-thirds of the total private sector employment in the EU. Consequently, the European Commission considers SMEs and entrepreneurship as key to ensuring economic growth, innovation, job creation, and social integration in the EU. * (https://ec.europa.eu/growth/smes_en) The success of SMEs thus is fundamental not only for the success of their private business but especially for the common European wealth.

Directing sustainable innovation and design interests towards these enterprises would mean to spread the sustainable innovation culture to a broader audience through operations of improvements of a company's development. Design, as a practice, would then be the one who would mainly benefit from this opportunity as the one able to communicate and make this operations of improvements happen. Here's why all businesses should embrace sustainability. Sustainability is becoming more critical for all companies across all industries for two reasons that go along with the different meanings of the terms: the first reason is because sustainability in a company means to guarantee the quality and general wellness inside the company, in the workplace, making it a crucial factor for its growth. The second reason, in many ways, is the response and the consequence of sustainability as sustained growth of the company. Once the factors that influence a sustained growth of a SME have been identified, the same factors can be applied and be transferred towards a sustainable economy that goes above the singular

* https://ec.europa.eu/growth/smes_en

“Innovating requires identifying the problems that matter and moving through them systematically to deliver elegant solutions.“

Larry Keeley, Ryan Pikkel, Brian Quinn, Helen Walters, “Ten Types of Innovation“ ,2013

company and focuses more on a cultural level. Businesses that aim to create long-term value by taking into consideration how it operates, are also transfering a larger culture in how businesses work in the ecological, social and economic environment. *

This is the kind of work that designers are trained to do. As businesses are changing, the role of the designer is changing too. Designers do not deal exclusively with aesthetical issues anymore (Valtonen, 2007). It has gotten evident how the designer can influence the world we're living in, from politics and ethics to businesses and also cultures. The practice of design presents the mindset, attitude and approach to creatively tackle challenges. Design methods and tools have the potential to generate insights and factors out of specific issues, to then find their natural relationship that allows the creation of alternative solutions. It provides iterative processes that enable sustainable innovation. (Hernández et al., 2018)

Fig. 1.1
"Bosco Verticale", Milan.
Award-winning architecture,
symbol of modern
sustainable development.

* https://www.imd.org/research-knowledge/articles/why-all-businesses-should-embrace-sustainability/

1.2
BACKGROUND

Case study of this project is the "Falegnameria Faccin", an Italian micro-enterprise specialised in the artisanal art of woodworking for the building industry, specifically for the manufacture and commercialisation of artefacts such as doors and windows. There are two challenges: to create a culture of sustainable innovation inside the organisation through the realisation of simple design methods and tools, and to design meaningful solutions to deliver and bring in the market.

-In the past ten years, the Italian doors and windows market challenged the industry with the arrival of new products and materials, the crisis of the building industry (whether private and public) and the weakening of the so-called "eco bonus"; *

-The Falegnameria Faccin, surprised by the market, similarly as most of the competitors, struggled to find innovation paths to follow;

-Because of the nature of the company, doing innovation requires a tremendous amount of resources that are not readily available and the future of the organisation does not look too bright.

Competing in the doors and windows market is more difficult and complicated now than what it was ten years ago. Although the new market trends show a growth of doors and windows production of 1.4/1.6% for the next two years, the industry has drastically changed in the past decade. Between 2007 and 2017, the national output

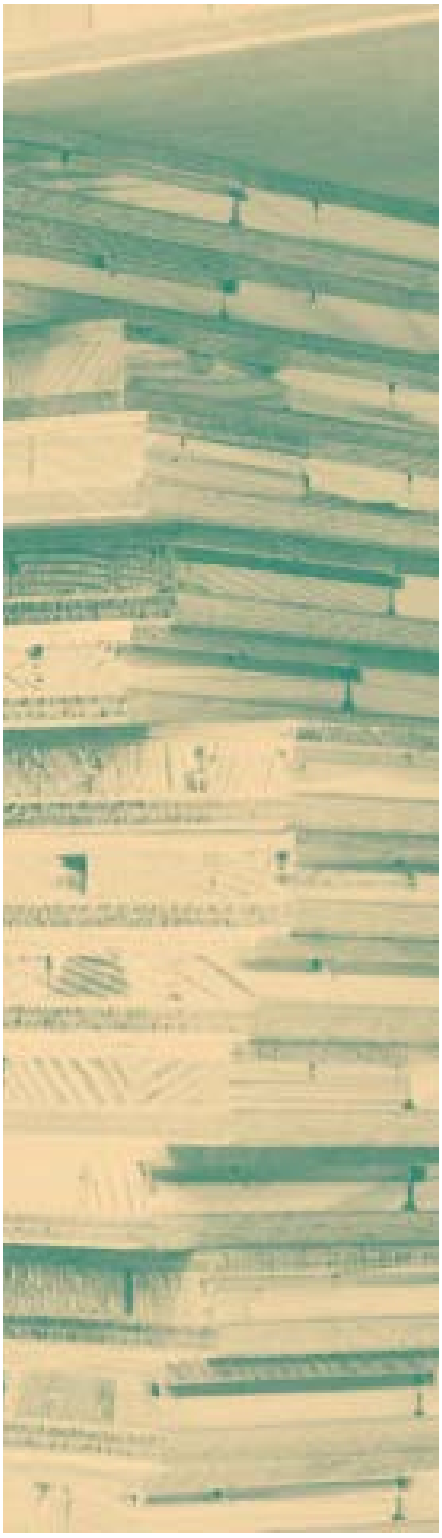
* www.guidafinestra.it/mercato-dei-serramenti-2019-2020-unicmi ("GuidaFinestra" is an online italian carpentry magazine focused on the window industry

Fig. 1.2
Wooden windows manufactured by Falegnameria Faccin ready to be coated.

Fig. 1.3
Wooden windows manufactured by Falegnameria Faccin ready to be installed.

collapsed by 35%, new construction sites and public building dropped by 50-60%, the import of PVC (polyvinyl chloride) manufactures increased by almost 50% and the economic incentive by the Italian government for the products tax deduction dropped from 65 to 50%. *

In this environment of radical change, most of SMEs had to look at new alternatives that would change the nature of the organisation. The rise of cheaper material products made most of the companies, including Falegnameria Faccin, to shift their profit model from production to the commercialisation of the products. This collective shift forced companies to compete in the market without having significant innovations made by themselves.
Lack of resources, such as limited time, money and competence, are the main factors of the reason why SMEs do not invest in a culture of innovation. Investing in one of these involves huge risks that in time of rapid change, become more difficult and challenging to prioritize it above the daily working schedule.



* www.guidafinestra.it/ mercato-dei-serramenti-2019-2020-unicmi

Fig. 1.4
Wooden panels ready to be manufactured.

2.

OBJECTIVES

2.1
RESEARCH QUESTION

The main challenges for this project are: to bring a culture of sustainable innovation inside the organisation and design meaningful solutions to deliver and bring in the market. The following research questions are an attempt to address long-term research. The ultimate goal of this study is to extend what design can do for society by questioning its role and methods, to then encourage and promote new reflections.

-Why and how SMEs need design practices to create and bring sustainable innovation?

-Which design methods and tools can bring innovation to an SME?

-What knowledge can Design bring to an SME?

As previously introduced, the core topic of the thesis aims to interrogate the relation between SMEs, sustainability and innovation. Each of these questions tries to look at three different faces of the relationship. The first one, probably the most important among the others, interrogates the nature of small-medium sized enterprises by focusing on one particular SME, Falegnameria Faccin. It looks at case-SME's performance and execution to understand its deeper needs. The question tries to capture the essential to be able to co-relate it with the arts of doing sustainability and innovation. The second question is probably the most practical one, and aims to look at the most current design processes and tools adopted these days. Specifically, it interrogates, breaks down and provokes alternative methods and tools able to glue case-SMEs' needs, sustainability and innovation together. Finally, theoretical nature characterises the last question. It reflects on the role of design, looking at its strengths and limits, opening issues for its future development.

2.2
OBJECTIVES OF THE STUDY

The expectation of asking three defined questions is to come up with three defined answers. Each of the statements is diverse in kind and complexity, demanding separate approaches and steps. Thus, the three questions represent the three steps of the project. The first is to understand case-SMEs' sustainable-innovation-needs and compare them to the current practices. The second is to gather insights from the previous step and use them to create new materials and solutions. The last and third one, is to look at the past two stages to conclude and give a personal reflection.

Here is the more detailed description of the steps:

-Step 1: Research, analysis and synthesis of case-SMEs' needs through interviews and desk research;

-Step 2: New materials and solutions generation through prototyping, testing and refining;

-Step 3: Building personal reflection based on the feelings, evaluation and analysis of the experience.

Limited time, money and skill-set, as briefly introduced, are the main difficulties that a general small-medium sized enterprise encounters when innovating. No matter whether these problems are big or small, they're mere symptoms of the main issue. Answering the first question would mean to understand the real difficulties for SME. Taking the case of the Falegnameria Faccin as an example, it is possible to define

deeper sustainable-innovation-needs that are probably valid for a broader audience. Multiple interviews, repeated numerous times to the people inside the organisation, guarantee an extensive and profound understanding of the case-SME's needs. Once synthesised, the synthesis can serve as criteria to rank the best practice. The definition of these needs and materials becomes critical when moving to the next step. The creation of new solutions depends on the employment of these insights. Moreover, only a careful iterative process can assure the effectiveness of the solutions proposed. Rough prototypes and continuous testing helps to create and develop new solutions, guaranteeing a revised and improved answer to the second research question.
After answering the first two questions, it is possible then to evaluate the experience by acknowledging the capabilities and limitations that a designer has. The feelings, whether positive or negative, as well as the critical moments, can be finally reported as a personal take on the role of the designer.

2.3
INTERVIEWS

To understand the challenges that the case-SME's faces, I interviewed the following people working in the Falegnameria Faccin: Alberto (Manager and surveyor of the company), Giambattista (Production manager), Imelda and Ivana (Office personnel). Interviews were conducted during the month of March 2019. Most of the interviews lasted about an hour, some even shorter. The interviews were recorded with written notes and audio recorder.

The purpose of the interviews was to help me take further directions during the problem finding phase of the design process. The main advantage that convinced me to adopt interviewing methods was about getting the most direct feedback possible, avoiding possible misunderstanding or wrong interpretation of the subject. Because the type of information I was looking for, it was important to me to create a dialogue rather than a questionnaire of the topic. In fact, doing interviews has allowed me to produce knowledge rather than to merely check it. The main topic to discuss, the main information to get, was about unveiling the problems of doing innovation. Here's why I choose to adopt the so called semi-structured interviews to produce the knowledge I needed:

-semi-structured interviews gave me more space of discussion

-semi-structured interviews allowed me to co-produce knowledge

Compared to structured interviews, semi-structured interviews have the ability to create a more deep, and more inherent path to follow at the moment of the interview. They allow the interviewer to follow whatever angle, or shade considered important by the interviewee, giving more space to the relevant topics. In this way, the interviewee makes more decisions on what is important and what is not, avoiding the time needed to figure it out.

On the other hand, compared to unstructured types of interviews, semi structured interviews put the interviewer in a position to guide the process of knowledge making. In this way, even if the interviewee decides where to go with the interview, it's the interviewer's responsibility to give structure at the knowledge in discussion by prioritizing the best, most interesting topic to discuss. Semi structured interviews become perfect when there's a need to evaluate what's already produced allowing the interviewee to create a dialogue on it. (Leavy, 2014)

3.

STEP 1

3.1

CASE-SMEs SUSTAINABLE INNOVATION NEEDS

Catching the essence of a determined issue often requires a full-involvement on the topic. The challenge to understand the deeper needs and desires of an organisation demands a constant reviewing process.
Four in-depth interviews with four different people inside the organisation guarantee an sufficient understanding of the main difficulties inside the company. Results of the interviews pointed out four primary sustainable innovation needs that the company demands.

NEED FOR SYSTEMATIC PROCESS WITH PRECISE GOALS.

According to most of the interviewees (Alberto, Ivana and Imelda), the company operates exclusively on a systematic process and easily refuses the commission that do not fit into the process. One practical example of such commission is when the client does not have strict schedule. Agreement about schedule would be useful to the company to be able to properly collaborate with external companies involved in the project, thus assuring the best result.The process should be developed so that there are predefined steps, where goals and intentions are clear and not open. The focus of each stage should not give room to interpretations.

NEED FOR SIMPLE “ONE-OF-A-KIND” TOOLS.

According to Imelda and Ivana, the company needs are simple and it should not take much time or resources to analyse them. The analysis should be generated

without much discussion. One real life example is when, at the end of every month, the office personnel produce reports of the company's performance. In the case of waste management, the report provides general, yet essential data without detailing every single waste.
In terms of functionality, tools have to be essential, avoiding too much details. They have to be independent for each stage of the innovation process, allowing singular uses and thus less dependency on the discussion of the need.

NEED FOR EASY-READING MATERIALS.
All interviewees agreed that the company would not last long if the material they produce isn't self-explanatory. Because the type industry they're in, they have to handle easy-to-read material for their clients in order to successfully get the commission, often seen as a competitive attention for the client. Drawings, renders and infographics are on the everyday schedule in the company.
Methods and tools should facilitate the comprehension to avoid misunderstanding inside and outside the organisation. Common graphic elements should be enhanced.

NEED FOR DIVISION OF ROLES.
As Alberto underlined, it is crucial for the company to give the workers the possibility to have as much independence as possible. Perfect examples are the self-designed equipment that allow workers to not ask for help or disturb colleagues on their schedule.

Methods and tools should not require co-laboratory sessions.
Whether the person in charge is from inside or outside the organisation, roles should not promote ambiguity.

Doing innovation is a science rather than an art. As a science, everything has its place, order and everything is measurable. According to most of the interviewees, goals and intentions, must justify and be justified, they don't have to struggle to find their natural relationship. Innovation's process needs to reflect that; it has to punctuate the purposes of what to do, embracing proven facts over personal feelings and experiences. Everything else is a sign of uncertainty, a synonym of risk of time and money wasting. Defined processes and goals are the consequence of SME's limited sources availability.

Doing innovation in an SME, where resources are precious, the concept of doing a lot with few becomes more critical than in any other organisation. Here's why details are unnecessary. As Imelda and Ivana pointed during the interviews, too many pieces of information always risk being redundant. Making them simple enough would mean to have more straightforward tools. Detailed insights, data, as well as solutions, do not reflect the nature of an case-SME. Methods and tools should be as essential as possible, allowing each tool to express its purpose exclusively, avoiding useless-extra material.

What is essential and what is not is the driving criteria in most of the decision-making moments.
Although the strict intentions, expressing this value, is often challenging due to the ambiguous nature of certain things. Understanding their quality and characteristics is undoubtedly one of the solutions. Categorising and translating these qualities into a common graphic language, allows the organisation to move fluently during the decision-making sessions, whether it's towards inside or outside the company.
Pre-set categorisations aren't just for easier-to-use and read tools. Especially in micro-sized organisations such as the Falegnameria Faccin, categorise means that no men can be "half-responsible" for things. Collaborative sessions aren't typical for an case-SME as the organisation runs by a sharp division of roles. Collaborative activities mean weakness from a specific position inside the organisation as Alberto claimed. Innovation's methods and tools have to assure total independence, allowing their development to be active from the beginning to the end.

3.2 DESK RESEARCH

Which design process, methods and tools can bring sustainable innovation to the case-SME? Here is where the case-SMEs' sustainable innovation needs are most helpful. A wide selection of processes, methods and tools navigates through the ocean called design. The four case-SME's needs provide reliable criteria helping to select the most appropriate ones.

A list of various design models and tools have been studied and analysed in order to define what was more suitable for the case-SME. In the case of design models, both linear, circular and mixed design processes have been considered into the analysis, whether they were developed by academic studies, guidelines, or design studios. Specifically, the models analysed were: 1. "The Basic Design Cycle" (Roozenburg and Eekels, 1995), 2. the "Generic design process model" (Hugentober et al., 2004), 3. "Double Diamond" (British Design Council, 2004), 4. The FROG and the 5. IDEO design processes. In the case of design tools and frameworks, the study focused and analysed texts and books from different sources like the design models, whether they were developed by academic studies, guidelines or design agencies. The texts analysed were the following: 1. "This is service design doing" (M. Stickdorn, A. Lawrence, J. Schneider, M. Hormess, 2018), 2. "The Field Guide to Human-centered Design: Design Kit" by IDEO (2015), 3. "Ten Types of Innovation" (L. Keeley, 2013), 4. "The Circular Design Guide" by the collaboration between Ellen MacArthur and IDEO and 5. The innovation tools provided by BoardOfInnovation.com.

One model, one framework and four tools survived to the final round.

-The double-diamond model (British Design Council, 2004) provides an effective procedure able to adapt to different kinds of challenges. Model can be adapted to the goals and intentions, in line with case-SME's needs, including sustainability as an overall approach;

-The "Ten Types of Innovation" framework (L.Keeley, 2013), illustrates what innovation is and made of, pointing out its multidisciplinary nature. Its scheme answers to all the four case-SME's needs, making it a significant influence during the Problem-Solving phase;

-The Customer Journey Map, Affinity Diagram and Business Model Canvas help to realise how to do sustainable innovation. Other than being in line with most of the case-SME's needs, they fit well with the Double-Diamond process.

Fig. 3.1
Sources of different kind guarantee enough investigation.

DOUBLE DIAMOND

Developed in 2005 by the British Design Council, the Double Diamond is a well-known design process that aims to embed and visualize two important aspects of the process: the steps required (problem finding and problem solving) represented by the two diamonds, but most important the approach it visualizes, meaning the divergent and convergent thinking, unique feature of the process. The emphasis on this approach underlines the importance of collecting most of the material possible to then narrowing it down once identified the most promising ones.
(British Design Council, 2004)

Fig. 3.2
Double-Diamond model designed and provided by the British Design Council.

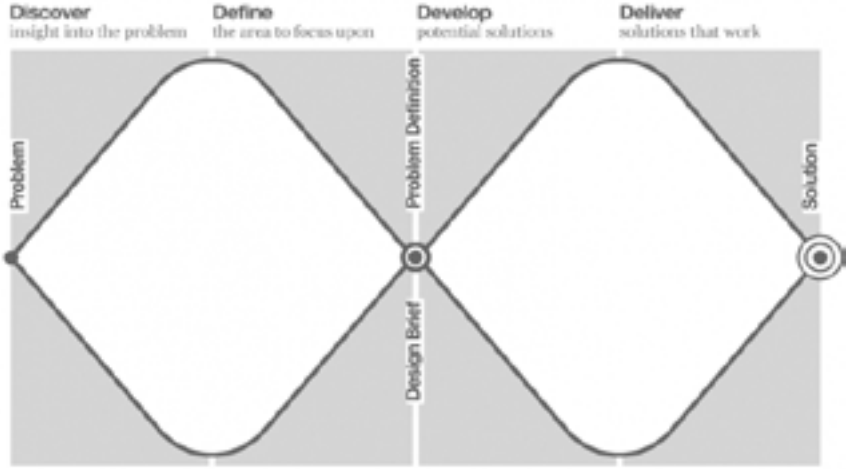
Fig. 3.3
Double-Diamond model designed and provided by IDEO.

Fig. 3.4
Breakdown of the Double-Diamond model.

HOW DOES IT ANSWER TO THE RESEARCH QUESTION?

-Double diamond model responds to half of the case-SME's sustainable innovation needs. Each part of the process has specific goals and intentions, making it an effective systematic procedure. It provides a simple step-by-step innovation guide, making it essential enough to be used.

-Model's division can help to embed sustainability into the innovation process. Its sustainability's qualities also come from the fact that its procedure is adaptable and repeatable independently of the case, making the process enduring.



INSPIRATION

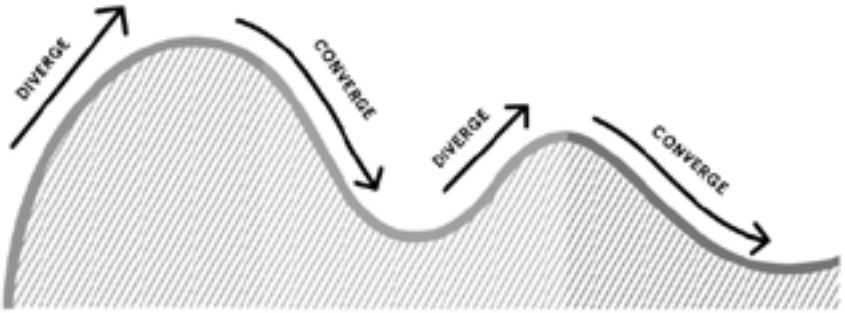
I have a design challenge.
How do I get started?
How do I conduct an interview?
How do I stay human-centered?

IDEATION

I have an opportunity for design.
How do I interpret what I've learned?
How do I turn my insights into tangible ideas?
How do I make a prototype?

IMPLEMENTATION

I have an innovative solution.
How do I make my concept real?
How do I assess if it's working?
How do I plan for sustainability?



TEN TYPES OF INNOVATION

The Ten Types of Innovation is a framework that categorises innovation into ten different practices. Created by Doblin and directed by Larry Keeley, this framework illustrates how to think more broadly when innovating. The ten types differentiate into three areas: Configuration, Offering and Experience. "Configuration" is all about what goes inside a business and the systems which make the foundation of the company. Profit Model, Network, Structure and Process are the types that make the configuration. "Offering" focuses on a company's core product/service or a collection of them. Product Performance and Product System are the two types of innovation that compose the company's offering. "Experience" instead, is all about the user. These innovations deal with the experience the users have with all the elements of a business. The innovations that are in this category divides among Service, Brand, Channel and Customer Experience. (L.Keeley, 2013)

HOW DOES IT ANSWER TO THE RESEARCH QUESTION?

-The Ten types of innovation framework responds to all the case-SME's sustainable innovation needs. The structure of the process is clear and well-defined. It does not give room to much confusion as its categories are very intuitive by the average person. It avoids the deepest level of

Fig. 3.5
Innovation tactics cards designed by Doblin for Ten Types of Innovation.

-The Ten types of innovation framework responds to all the case-SME's sustainable innovation needs. The structure of the process is clear and well-defined. It does not give room to much confusion as its categories are very intuitive by the average person. It avoids the deepest level of detail, making it simple enough to use. It provides a colour code that helps to move fluently when referencing it, avoiding misunderstanding. It does not require multiple people to manage it since its simplicity makes it easy to use.

-The framework provides a perfect answer to what innovation is and what it takes to do innovation. The framework can be applied to any organisation, such as SMEs, due to its versatility. The extensive and in-depth study that made this methodology possible guarantees a long-lasting truth for the companies. Because of its effectiveness and ability to last, it is sustainable by definition.

DESK RESEARCH

Desk research is a type of research that depends on material and data pre-collected from previously done research. The resources can be multiple such as books, articles or even the internet, allowing the research to broaden its areas of interest. Doing desk research is useful at the very beginning of the design process, when the user wants to explore and study as much as possible, whether it is a new technology released or a competitors' analysis. (S,tickdorn et al., 2018)

HOW DOES IT ANSWER TO THE RESEARCH QUESTION?

-Desk research responds to three of the case-SME's sustainable innovation needs. Its readability is easy thanks to the objectivity of the content, it can take just one operator to do it, but most importantly, it can be independent with no need of other tools.

-As a "one of a kind" tool, it can work and cover one side of the Double Diamond process. The specific goals created by the researcher (or designer) make it an independent tool during the Discover phase of the Double diamond process. With intentions set, desk research allows any company to discover what to work and where to focus on.

Fig. 3.6
Example of Primary Research in its explorative phase.

CUSTOMER JOURNEY MAP

Nothing can express and visualise a process, or even a service, like a customer journey map. Its popularity comes from two important features of this type of tool: its fundamentals and versatility. Unlike other diagrams, the customer journey map focuses on the human side of a whole experience, giving it much more value during the decision making process. Moreover, because it develops on human behaviours, its structure can be adapted to better synthesise the areas of interest, whether it visualizes an existing or non-existing experience. (IDEO, 2015)

Fig. 3.7
Adapted from UX Planet (uxplanet.org)

Fig. 3.8
Adapted from UX Planet (uxplanet.org)

HOW DOES IT ANSWER TO THE RESEARCH QUESTION?

-The popularity of the Customer Journey Map makes it a perfect “one of a kind” tool, and because of its visual nature, it delivers easy-to-understand materials. These two qualities respond, in fact, to half of the case-SME’s sustainable innovation needs. The full versatility that characterises this tool allows free-choice when deciding the level of details’ depth. By managing the accuracy of the details, this tool lets the user shape it based on his desires.

-It follows the schematic procedure of the Double Diamond. The versatility of the

tool makes it a perfect bridge between the Discover and Develop phases, allowing it to Define whom the organisation is working for and for whom the innovations focus.

AFFINITY DIAGRAM

The Affinity Diagram is a tool that aims to gather and cluster a large amount of ideas or data, even if not directly correlated with each other. The main feature of the tool is to create associations between the data in order to develop potential ideas or solutions. In other words, the clustering is what makes it go from synthesis to ideation. (Stickdorn et al., 2018)

HOW DOES IT ANSWER TO THE RESEARCH QUESTION?

-Affinity diagram checks three out of four of the case-SME's sustainable innovation needs. The Affinity Diagram is a process with which qualitative data is processed without any predefined categories, allowing construction of knowledge, instead of simply categorizing it. The schematic procedure makes it an easy-to-use tool able to produce essential material in terms of functionality.

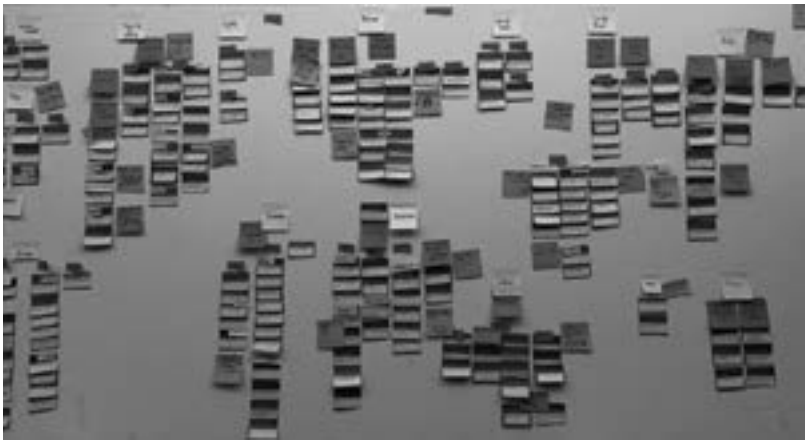
-The independent nature of it brings the Affinity Diagram to suit the Double Diamond process perfectly. By embracing the synthesis and the ideation phases, it allows to Develop why the company should work in particular designs and why the company should invest in them.

thisisservicedesigndoing.com

Fig. 3.9
Adapted from TISD (thisisservicedesigndoing.com)

Fig. 3.10
Adapted from TISD (thisisservicedesigndoing.com)


TRUST
Subway display tall, affordances touch but just a TV in a window.
Ticket kiosk LED bar is out of field of vision
Map + directory
Many people did not stop to look at brightly colored



BUSINESS MODEL CANVAS

The Business Model Canvas is a tool that synthetise the main components of a business model into a single canvas, making it more easy to read and test the business model. Created by Alexander Osterwalder, of Strategyzer, in 2001. The template categorises nine different business's components: Key Partners, Key Activities, Key Resources, Value Proposition, Customer Relationship, Channels, Customer Segments, Cost Structure and Revenue Streams. (Stickdorn et al., 2018)

Fig. 3.11
Adapted from Strategyzer (strategyzer.com)

HOW DOES IT ANSWER TO THE RESEARCH QUESTION?

-The well-defined structure, the comfortable level of information needed and the simple design makes the Business model canvas to answer to the three-quarters of the case-SME's sustainable innovation needs.

-Because of the model's iterative nature, it is often considered as a prototyping tool, thus to use during the Develop phase. Nonetheless, the Business Model Canvas, if done correctly, can quickly detail out a business plan, therefore be also considered for the Deliver's phase. Providing essential pinpoints to the strategy proposed allows the tool to Deliver how a company should work and invest in specific solutions.
The versatile usage of the tool makes it possible to fit and adapt to the Double Diamond process.

Fig. 3.12
Adapted from Strategyzer (strategyzer.com)

4.

STEP 2

4.1
RESEARCH METHODS AND APPROACH

Purpose of the problem-solving phase in my Thesis is to take what is suitable from the previous research to adapt, combine, modify and improve it to better respond to the case-SME's sustainable innovation needs. Result of the following phase aims to provide case-SME with an innovation culture through a preset-tailored innovation toolkit. Rough prototypes and continuous testing with the case-SME helped to create and develop new solutions, guaranteeing a constant revised and improved answer to the second design research question.

Two kinds of material will illustrate the results of this phase:

-FINAL TOOLKIT TEMPLATES.
A green background will present the original template used for and with the Falegnameria Faccin to be innovative in practice. These templates show how an SME brought a culture of innovation inside its organisation.

-FINAL TOOLKIT RESULTS.
A black background will present the results that the toolkit produced. The material shows how the Falegnameria Faccin used the toolkit to bring innovation inside its organisation.

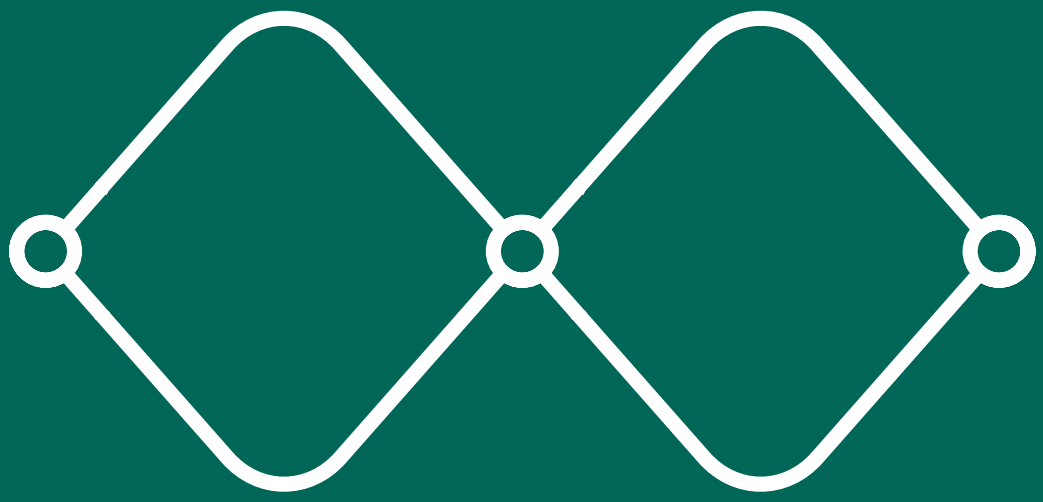
DOUBLE DIAMOND

The emphasis on the divergent and convergent thinking is what makes this model interesting. These intentions, as simple as they are, are easy to follow by the user. As a process, the divergent and convergent thinking allows the Double Diamond approach to be exhaustive each time. However, the Double Diamond can be too wide to use. The large amount of materials that it can produce risks to mislead away from the goals that an organisation has.

WHAT AND HOW IS IMPROVED?

-Each of the four phases asks specific questions, thus has specific goals. The questions incorporate sustainable goals that allow a better definition of the challenges the company has to tackle.

-Each of the four phases is assigned and full-filled by one specific tool. After deciding about the intentions, tools can be adapted to answer the specific questions. Their independence guarantees each tool to look at a particular topic and issue, giving the most comprehensive answer to the goals given.



DISCOVER WHAT

The company discovers what to work on and where to focus on the plan.

What is sustainable? What does sustainability means for the market?

PRIMARY RESEARCH

DEFINE WHO

The company defines whom the organisation is working for and for whom the innovations focus.

Who can be sustainable? Who has the power to enable sustainability?

CUSTOMER JOURNEY MAP

DEVELOP WHY

The company develops why it should work in particular designs and why it should invest in them.

Why sustainability should be incorporated to the company's policy?

AFFINITY DIAGRAM

DELIVER HOW

The company delivers how it should work and invest in specific solutions.

How sustainability can be translated for the company's offer?

BUSINESS MODEL CANVAS

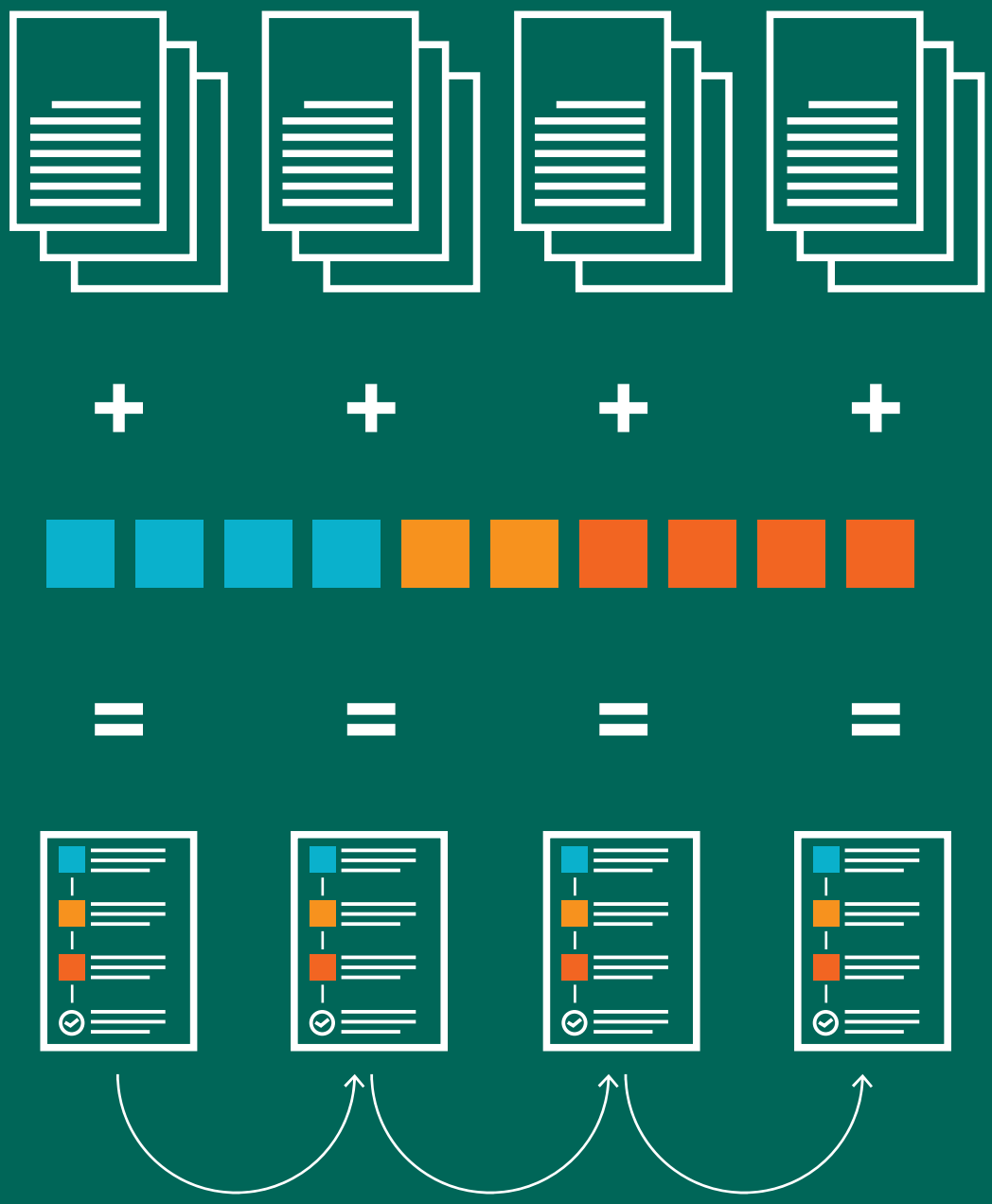
TEN TYPES OF INNOVATION

What the Ten Types of Innovation shows and teaches is a way to describe what doing innovation is. It illustrates how doing innovation does not focus on one specific practice, but instead, it requires the symbiosis between the different practices. It defines the importance of relating one practice with the other, through specific mechanics and rules. Moreover, its simplicity allows a natural perception of what innovation is, bringing the user to become closer to the culture of innovation. Although it responds to all the four case-SME's sustainable innovation needs, the Ten Types of Innovation methodology cannot stand alone, but instead, has to be adopted and merged with the other tools.

WHAT AND HOW IS IMPROVED?

-Each of the tools finds common visual language in the categorisation proposed by the theory of the Ten Types of Innovation. This grouping makes innovation's flow continuous.

-The Ten Types of Innovation shapes the structure of each tool. Allowing better understanding and definition of the goals given, it embraces the culture of innovation inside the organisation.



RESEARCH

4.2
DISCOVER WHAT

Conducting a more tailored type of research becomes essential for the company who has to discover what to work on to innovate. Even though this tool matches to three of the four SME's needs, its structure is too broad, risking to mislead the goals and intentions that the company has. Moreover, it does not provide any scheme or visual language able to guide the research.

Fig. 4.1
Fisrt page of the Primary Research's template proposed.

Fig. 4.2
Second page of the Primary Research's template proposed.

Fig. 4.3
Third page of the Primary Research's template proposed.

WHAT AND HOW IS IMPROVED?

-The tool's structure finds a solution using the Ten Types of Innovation categories. The grouping proposed serves as a layout to conduct a market analysis. Allowing the company to search specific facts, thus being company-tailored, and to discover what the market is doing, what are its strengths and opportunities, thus discovering what to work on to innovate.

-It produces easy-reading materials. Thanks to the layout given by the Ten Types of Innovation, and its improvement in the goals set, the results gain a better visual language. Data express clarity and avoid ambiguity.

PRIMARY RESEARCH

1/2

Competitor's profile

Company's name .....

Company's location [illegible]

Competitor's innovations

[illegible] the company provides a new [illegible]

BUSINESS MODEL

[illegible] .....

[illegible]

[illegible] .....

NETWORK

[illegible]

[illegible] .....

STRUCTURE

[illegible]

PROCESS

[illegible] .....

PRODUCT PERFORMANCE

[illegible] .....

[illegible] .....

PRODUCT EXPERIENCE

[illegible] .....

[illegible]

[illegible] .....

SERVICE

CHANNEL

BRAND

CUSTOMER ENGAGEMENT

Competitor's innovation profile

Report on summaries with the following data and results of questions asked previously

PRODUCT	SERVICE	CHANNEL	BRAND	PROCESS	ORGANISATION	PLATFORM	TECHNOLOGY	CORE	CUSTOMER ENGAGEMENT

Does the competitor have sustainability goals?
If yes, what are the goals? How does it achieve those?

.....

.....

.....

.....

.....

.....

PRIMARY RESEARCH

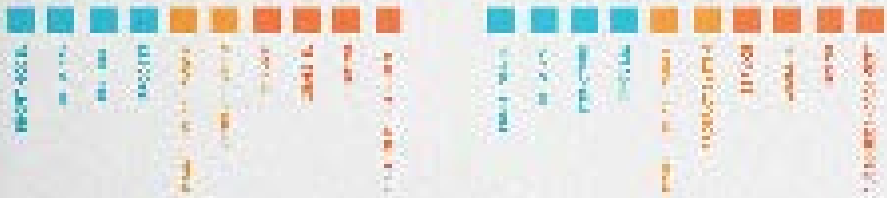
2/2

Market analysis

Count the total characteristic typical innovation to transformation within the national context.
Remember to divide them by market.

Location: .....

Location: .....



Do you find any particular design opportunity?
How local and national level differs?

ITALIAN LOCAL CONTEXT

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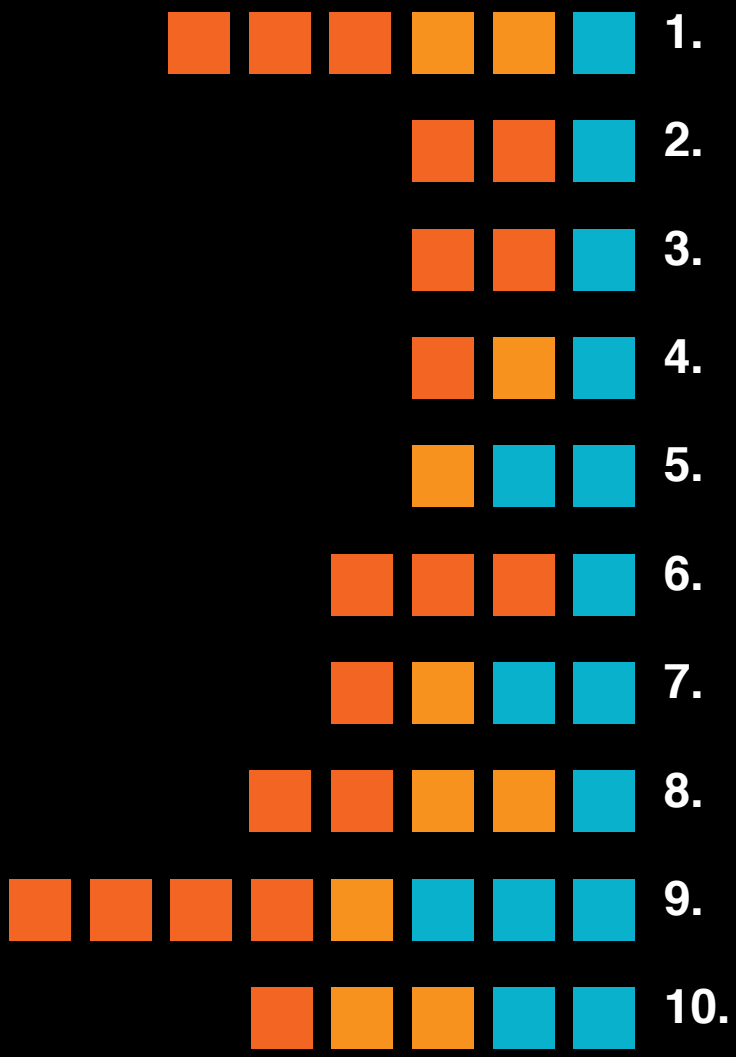
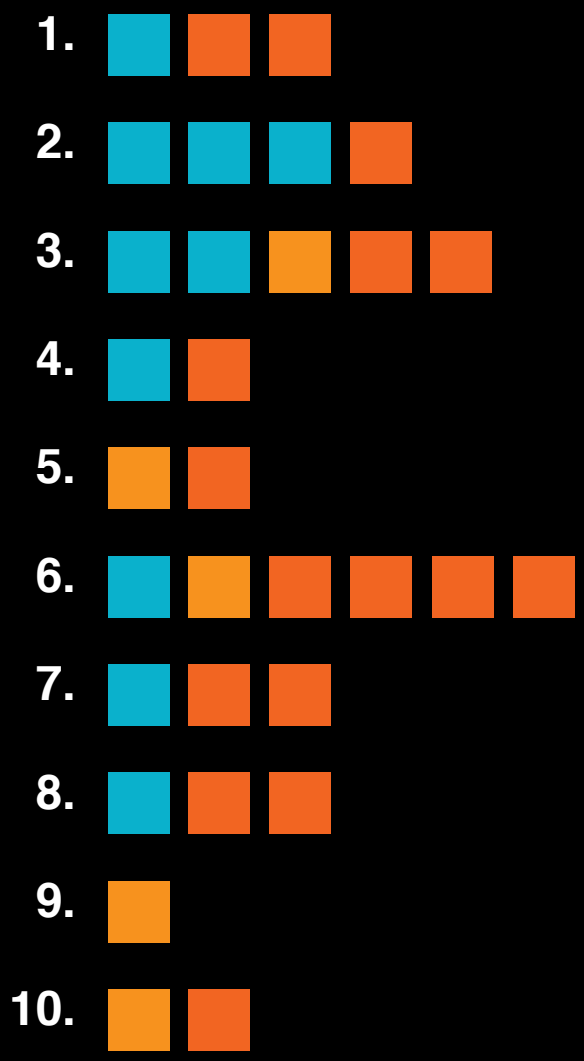
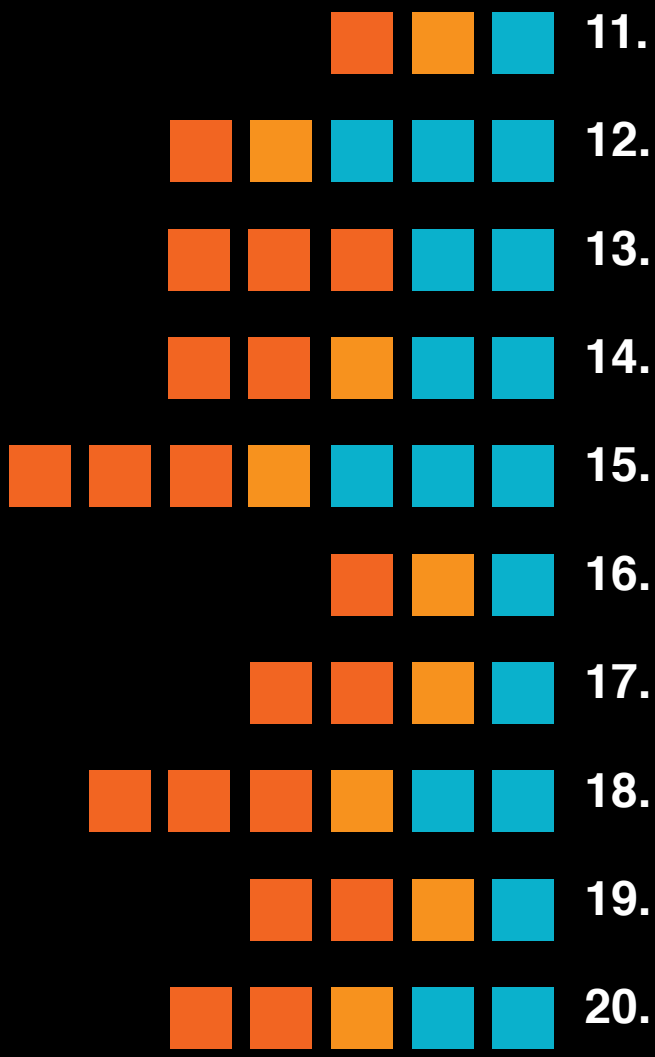
FALEGNAMERIA FACCIN



ITALIAN NATIONAL CONTEXT

FINNISH NATIONAL CONTEXT

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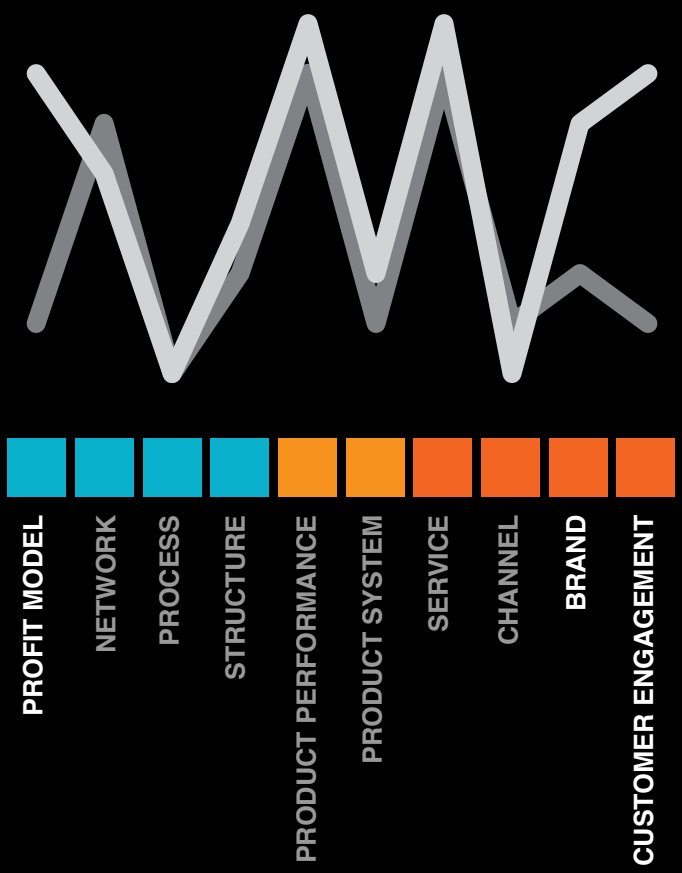
LOCAL
NATIONAL

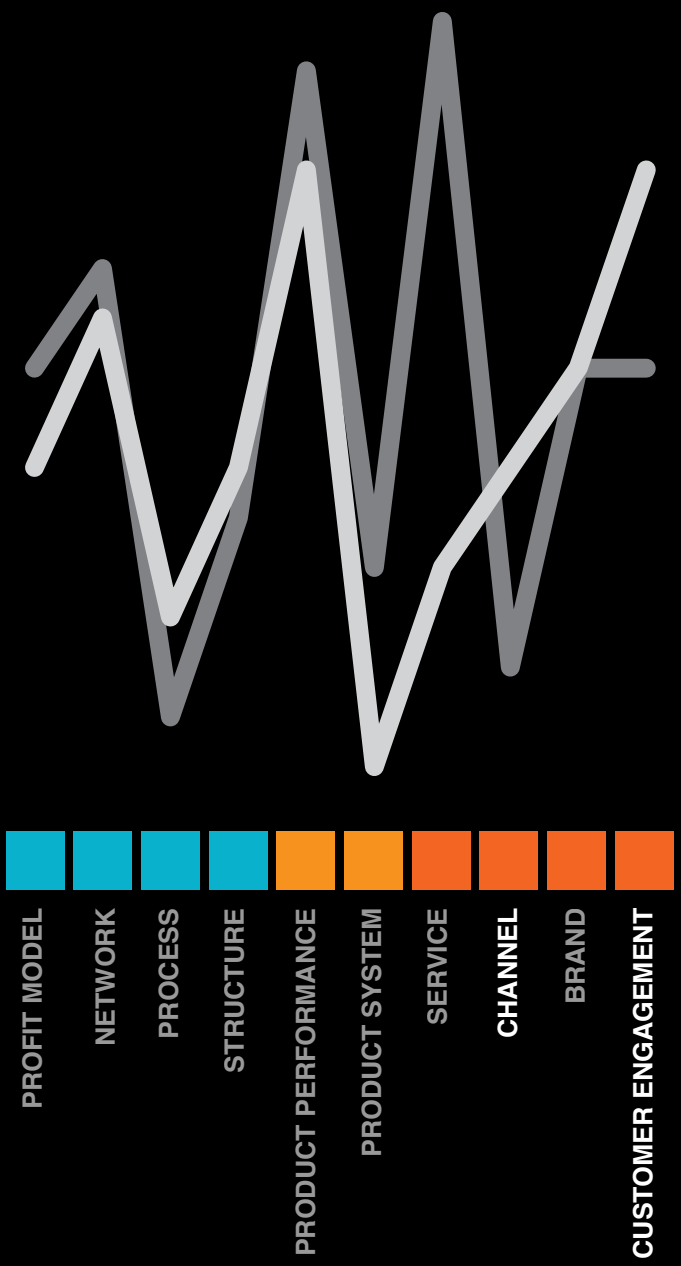
TYPES OF INNOVATION
DESIGN OPPORTUNITIES

LOCAL VS. NATIONAL - ITALY



ITALY
FINLAND

TYPES OF INNOVATION
DESIGN OPPORTUNITIES



ITALY VS. FINLAND

PROFIT MODEL

Profit Model innovations, in the national italian context are about offers promotions. Proposing special offer for combined product or related product, offering so money-saving offers to the final consumer. This nudge the consumer into “taking advantage“ of the offer, thus, to the purchase of the offer.

BRAND

Brand innovations for italian enterprises consist on a better detailed definition of the offer, defining so a “promise“ that looks more professional at the consumer’s eyes. Locally instead, the offer tend to be just listed, without providing any further informations. Moreover, at the national level, enterprises tend to give a better “promise“ and warrenty in terms of efficiency and convenience of the offer. For instance, a top quality fixture often goes together with its thermal-efficiency-certification, its “Made In Italy“ label, its sustainable certifications and so on. On the other hand, in the local level, this “promise“ is never pushed and put at the top of priority.

CUSTOMER ENGAGEMENT

Customer Engagement innovation is often about providing an extra/extra-ordinary service where the final consumer can have a better overall experience. These innovations are often located to the first phase of purchasing a product. For example, showrooms, whether physical or virtual, flag stores, as well as tour guides, are the type of innovations that are easily foundable in a national level, but not so much in the local level.

CHANNEL

Apart for the classic Facebook channel, which hasn't been in the "Channel" criteria due to its large popularity, finnish enterprises show a more careful development on this type of innovation. In fact, it's often easy to find a YouTube video introducing the company, or even other links to other social such as LinkedIn or Instagram.

CUSTOMER ENGAGEMENT

Customer Enagement innovations are huge in Finland, so much that even the smallest enterprise provide at least one customer engagement service. The most popular one is the request of a feedback. Almost every enterprise present in its website a page just for references. In these pages, a list of previous clients is shown, allowing the consumer to ask for a company's feedback directely to ex-client.

CUSTOMER JOURNEY MAP

Fig. 4.4
New Customer Journey Map's template proposed.

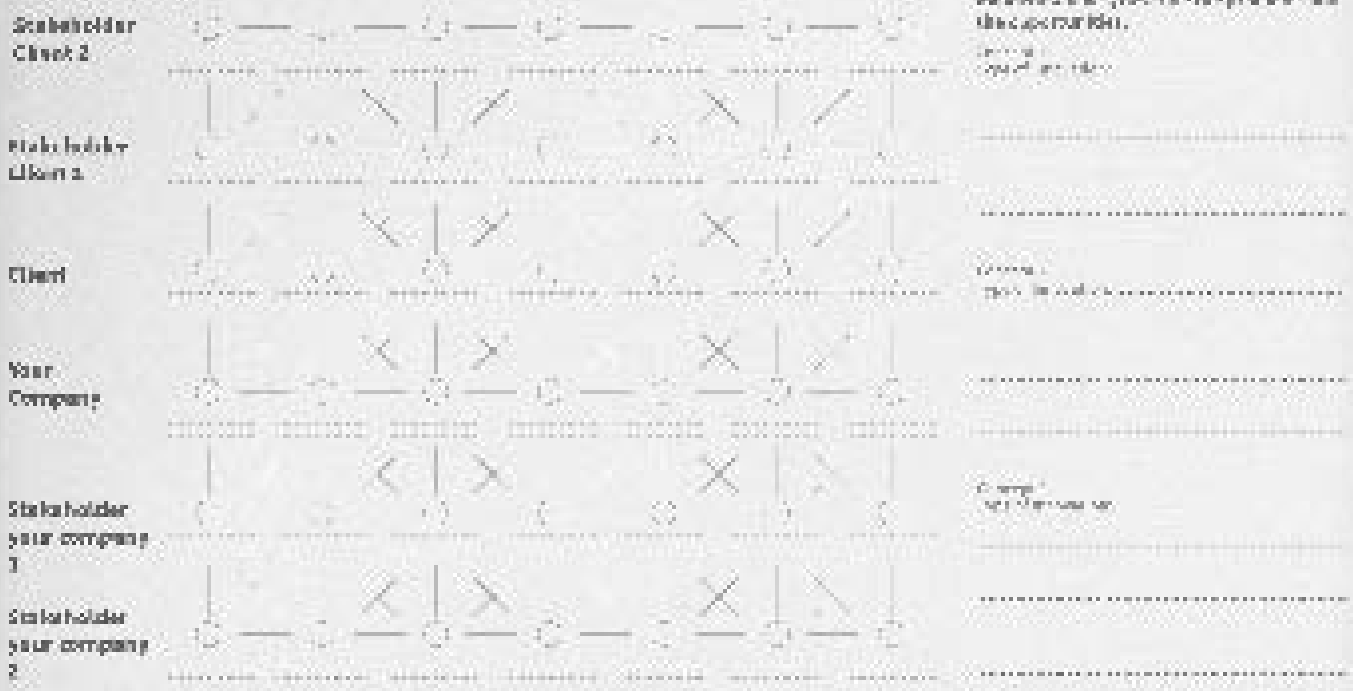
Having the opportunity to understand the customer's perspective is what any entrepreneur is seeking to know. Comprehend the customer's feelings and needs means to know for whom the business is focusing. The Customer Journey Map helps to define the type of customer an enterprise is working for and defining the most critical moments along with the customer's experience. Although its versatility makes this tool attractive, it does not entirely respond to the SME's needs.

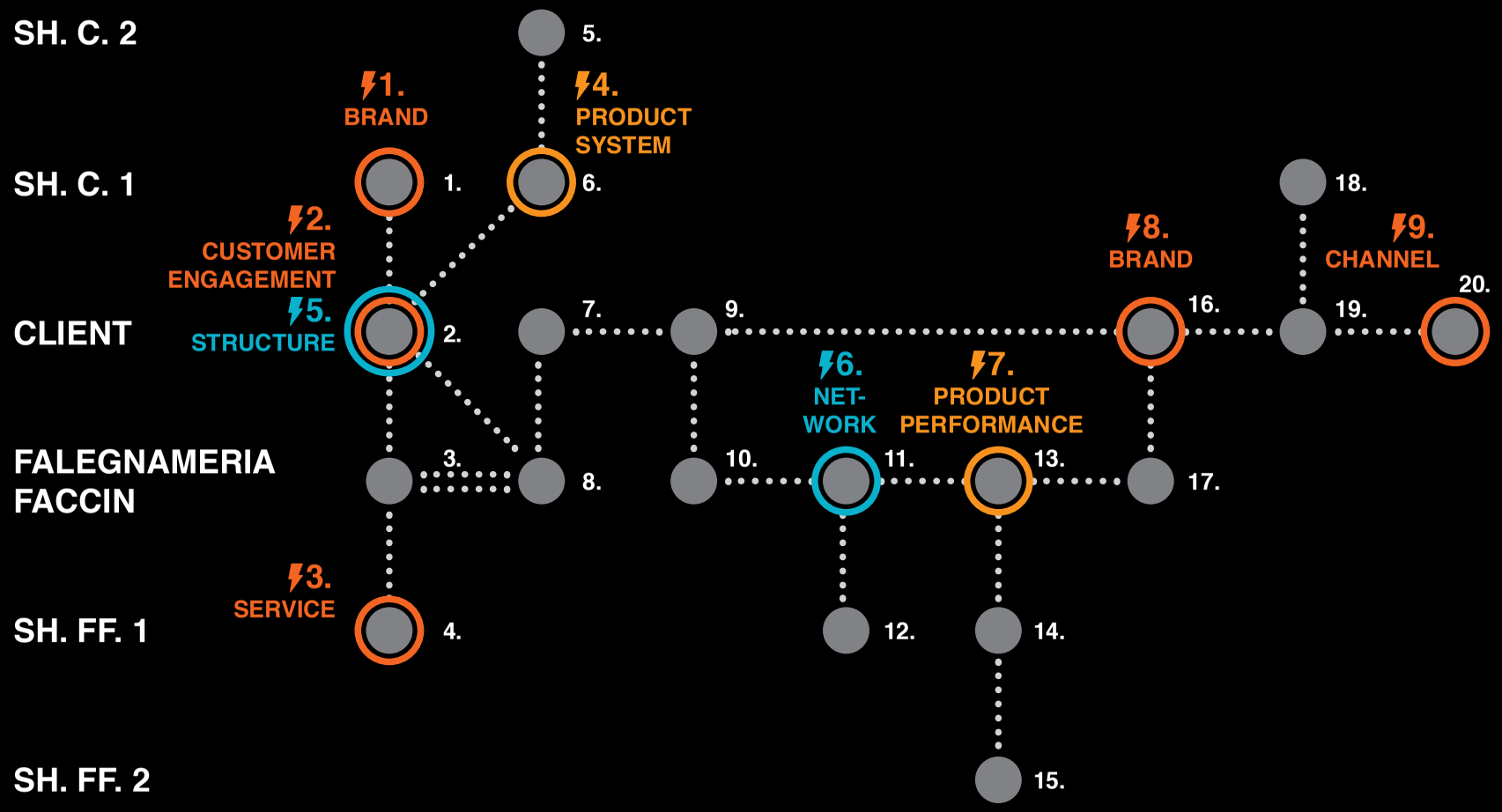
WHAT AND HOW IS IMPROVED?

-Goals and intentions are not vague and versatile but defined and precise. The ultimate goal of the Customer Journey Map is to define the types of problems along with the customer's experience. Once the problems have been identified, the goal is to identify the type of innovations possible to implement, and to start to strategise on them.

-The pre-set layout enables a specific division of roles. Making a Customer Journey Map often requires different opinions, thus more than one person to do it. Division of roles improved by presenting a more schematic division of the actors involved in the business. This structure promotes clarity avoiding interpretations, thus demanding just one person to do it.

CUSTOMER JOURNEY MAP




SH. C. 2
SH. C. 1
CLIENT
FALEGNAMERIA FACCIN
SH. FF. 1
SH. FF. 2
1. BRAND
2. CUSTOMER ENGAGEMENT
3. SERVICE
4. PRODUCT SYSTEM
5. STRUCTURE
6. NET-WORK
7. PRODUCT PERFORMANCE
8. BRAND
9. CHANNEL
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1. THIRDS TELLS ABOUT THE EXPEREINCE WITH THE FALEGAMERIA
2. CLIENT CONTACT THE FALEGNAMERIA
3. CLIENT VISIT THE FALEGNAMERIA
4. CLIENT VISIT A REFERNCE'S SITE
5. CLIENT COFIRMS THE WORK TO ANOTHER COMPANY
6. CLIENT GOES TO ANOTHER COMPANY
7. CLIENT COFIRMS THE WORK
8. CLIENT ASKS FOR THE PRICE QUOTATION
9. CLIENT SIGN THE CONTRACT
10. DEFINITIVE MESURAMENTS DRAWINGS
11. PRODUCTION/ RESTORING/ BUY AND SELL
12. PRODUCTS' SUPPLIERS/ COMPONENTS' SUPPLIERS
13. DISPOSAL OF OLD FIXTURES
14. DISPOSAL QUANTIFICATION SEND "PRIMA NOTA" TO CONFARTIGIANATO
15. DISPOSAL TO ELEVEN DIFFERENT COMPANIES
16. FINAL BILL/ PRODUCTS CERTIFICATES/ MAINTENANCE MANUAL
17. MOUNTING OF NEW GOODS
18. CLIENT GOES TO HIS ACCOUNTANT
19. CLIENT GOES TO ENEA'S WEBSITE
20. CLIENT TELLS HIS EXPERIENCE TO OTHERS

1. BRAND

The Falegnameria's website is been checked and compared with competitors. The Falegnameria's website needs to respond to the clients' values such as Affidability as well as Feasability. Perhaps, products and services need to embrace these values.

2. CUSTOMER ENGAGEMENT

The client may asks for a digital catalogue, which the Falegnameria doesn't have. There's the neccessity to think about a digitalize experience that allows to consult the Falegnameria's offers.

3. SERVICE

It is possible only through the Falegnameria and third parts such as Architects or Engineers. To visit a reference's site should be as more accessible as possible, in order to guarantee total trustability and inclusivness.

4. PRODUCT SYSTEM

Although the possibilities to change just few parts, or even to mantain the product fresh year after year, the consumer feels that he has no option other than buy brand new products. The Falegnameria needs to push on quick-intervention products/kit and raise the awareness.

5. STRUCTURE

Whether is to confirm the contract or to set an appointment, client calls the responsible, who then calls the secretary to fix the appointment on his personal agenda. The Falegnameria needs to evolve in its structure by managing a better task's division. In this way, the structure's flow becomes more fluid by reducing the internal pain points.

NETWORK 6.

The Falegnameria, because its dimension of a SME, is been deeply signed by the affects of the economical crisis. In order to keep up with market in fact, it had to amplify their offer range by proposing different material products, such as PVC, alluminium and wood/alluminium fixtures. Consolidating a stronger network, would allow the Falegnameriato cover a wider area of the market.

PRODUCT PERFORMANCE 7.

The disposal proccess, other than being a free service, it takes an huge amount of time with no profit back, but only high costs. The Falegnameria could take advantage of its resources by practicing Circular Economy's principles.

BRAND 8.

Although a maintenance manuel is given, as also a maintenance kit sold, the consumer is not will to keep the product maintened. The Falegnemeria should raise awareness of the convienence of maintein the product. By doing that, new profits model can be generated.

CHANNEL 9.

The majority of the Falegnameria's clients are word of mouth. Not only the final consumer affects the network of the company, but also the netwrok build through Architects or Engineers are relevant. The Falegnameria could take advantage of this network, by spreading and amplify channels.

AFFINITY DIAGRAM

Fig. 4.5
New Affinity Diagram's template proposed.

One of the biggest challenges of any designer is when he/she needs to make sense of the data collected. Even more, finding the relationship between the data and use that to create solutions, is what takes more efforts and abilities to do. Here is why the Affinity Diagram makes more sense than the other ideation tools. Defining why specific facts are related to others, what they mean, and how they translate into a business, gives the power to the Affinity Diagram to develop ideas.

WHAT AND HOW IS IMPROVED?

-A new designed structure and guidelines simplify the process of defining the data relationship and the ideas developing. A four-step process allows the user to move from insights to idea creation smoothly. The questions allow a better definition and development of the relationship between data and ideas.

-The organisation of data and ideas into groups and themes changed into types of innovation. This categorisation promotes a more continuous flow in the making of innovation. The structure proposed improves into a better-reading material, making the tool easier to use.

AFFINITY
DIAGRAM

1. BRAND

CONSUMER'S NEEDS

Which values the final consumer is looking for?

TRUSTABILITY
Trustability comes from the needs to feel safe and sure on what the client wants to do and how he wants to do (mostly because the high price of investment), thus, he/she needs to feel safe on what also the others, like the Falegnameria, can do and how they do.

AVAILABILITY
This need comes from the requisite of not feeling conditionated, or strictly dependant to someone else. Clients need to feel free of their choices, without any obligations or other compromises.

TRANSPARANCE
Clients don't want to interpretate informations, don't want to guess what are they try to do, they need clear and neat materials that guarantees and allow them to feel more control over the project.

PROFESSIONALISM
Ideas need to be as realistic as possible, clients don't want to dream things and then get totally another ones. Professionalism demands the perfection that client is looking for. The final user looks for someone who's can promises what expected.

CARENESS
When projects are heavy, clients sense them as hard-to-get-through, as oppressing moment that need to be done. Services that smooths the process and gives to the client the sense of being "carried hand-by-hand", are a total plus for the client's poin of view.

MARKET

How the market is responding to these needs?

TRUSTABILITY
The giant company Amazon, who base the majority of its consumer-experience on its online platform, is the perfect example on how the company gain trustability by providing a step-by-step scheme that assure the client on the development of the retail process.

AVAILABILITY
Companies such as pharmacies or local farmers, are providing vending machines where the consumer can easily buy a "ready-to-go" product. These services in fact, allow to client to feel more free on his choices.

TRANSPARANCE
The most renowned publishers, are publishing more and more video-contents. This type of contents allow the final consumer to process difficult informations in much easier ways, thus, to result more comprhensive to the client's eyes, so preferable.

PROFESSIONALISM
Ikea, the biggest company of interior design, exploit its app to guarantee its client that what is looking for, will be just as he imagined. Thanks to its AR app in fact, Ikea guarantees the promise that the client is looking for.

CARENESS
Airlines companies are the perfect example for careness. Through reminder-messages,they make the clients feels the service as a mindless experience. This is often appreciated especially in painpoint moments where the client feel in fact "carried hand-by-hand".

COMPANY'S POV

What these means for the Falegnameria?

TRUSTABILITY
By following the Amazon's example, the Falegnameria can gain its final consumer's trustability by providing a better engagement and awareness of its offer. To do so, it can assure the client by showing every step of its process.

AVAILABILITY
The Falegnameria could exploit this need in order to provide better services. "Ready-to go" materials can in fact increase the sense of being unconditionated, thus, makes the Falegnameria more preferable compare to others.

TRANSPARANCE
Technical informations can confuse the avarage client, numbers and data aren't suited to be comprehensive. The Falegnameria can be prefered to others by simply presenting itself as clear, and "easy-to-choose" alternative.

PROFESSIONALISM
Falegnameria can differentiate from competitors thanks to this need. By taking the Ikea example, Falegnameria can guarantee the final consumer not only by rendering their ideas, but also rendering "on-site" as Ikea does.

CARENESS
Providing a mindless experience would means to provide a competitive experience in the market.
The Falegnameria can increase customers' loyality by taking in example what airlines companies already do.

RESULT

How this could be translated for the Falegnameria?

TRUSTABILITY
A step-by-step guidance allows to define an hypothetical schedule. This schedule gives more certainity to the client by visualising what and how the Falegnameria can do. The hypothetical schedule can be provided, and updated, via social media.

AVAILABILITY
"Ready-to-go" materials/informations, such as catalogue, products' comparison, products' performance, can be given and found through online platforms such as Falegnameria's website and also Falegnameria's social platforms (Facebook/Whatsapp)

TRANSPARANCE
Datas such as thermal transmittance, that are normally expresses via numbers, don't explain anything to the avarage client. Visuals such as graphs and pictures, allow the final consumer to have a more comprehensive idea of what is reading.

PROFESSIONALISM
Render pictures can be exploited through classic channels, like personal email, but also through social media. Moreover, the final consumer can send a picture of the building site, send it via socials media, to then get the "on-site" renders.

CARENESS
Reminding messages, or even simple pop-up notifications can be sent via personal email or even social media. Remiders and notifications could turn relevent during the production or mounting process.

2. CUSTOMER ENGAGEMENT

CONSUMER'S NEEDS

Which digital experience the final consumer is looking

MOBILE
Increasingly over the years, when referring to a digital experience, is impossible to not considering the impact that mobile devices are having in our daily life. Such devices in fact, are replacing our engagement with the world day after day

LAPTOP
Although mobile devices are replacing every other sort of digital device, design for a digital experience would require to consider also computer devices.
PCs and any other sort of laptop are in fact still one of the most important interface between the final user.

PRICE
The most important factor that contribute to the final client's choice to engage with certain companies is without any doubt the price. Although the battle of justifying the quality, price is still the most critical factor for every company.

OFFER'S QUALITY
The quality of a company's offer is the second most important factor that the final consumer is looking for. Whether cheap or rich, offer's quality has to match with the client's needs.

COMPANY'S PROFESSIONALISM
To know how professional a company is, most of the time is a word of mouth, both physical and digital (such as google feedbacks). Factors that contribute the professionalism of a company can be different, but all of them are focused on the overall client's experience.

MARKET

How the market is responding to these needs?

MOBILE
It got impossible to not notice how companies are upgrading their offers through mobile devices. Mobile applications, nowadays, have conquered the way how we interect with companies' offers.

LAPTOP
Companies around the world, still consider computer devices as one of the main channel to interact with the client. Because their physical limitations, computer devices are still critical for B2B type of business.

PRICE
Fast food companies, get to buy you more by playing with price label graphics. McDonald's menu is very different to a normal restaurant's menu. In the McDonald manues, products are shown big with bright colors, while the price is small and in a corner.

OFFER'S QUALITY
Especially for the building industry, offer's quality goes often with a serial of number or letters that guarantee the quality of the product. Windows are misured by thermal efficiency criteria (A+, A, B+, B and so on).

COMPANY'S PROFESSIONALISM
Movies and books industries, collect publishers' feedback to then showing them at the films' playbill as also at the back of every books. These reviews in fact play an important role during the final consumer's decision making process.

COMPANY'S POV

What these means for the Falegnameria?

MOBILE
The Falegnameria, as a small-medium enterprise, can not afford to develop its own app. Moreover, having an app would require to hire a IT team, which would means adding costs to the overall offer. The Falegnameria instead can focus their offer through social medias.

LAPTOP
The Falegnameria can take advantage of this need by promoting and upgrading its online website. A proper website in fact, is seen as sign of professionalism and will of innovation. Having an upgraded website in fact, can turn significant for the future clients.

PRICE
Even tho the estimation of the price is very different for the Falegnameria due to many factors that play in the estimation process, it is still possible to adopt, or get inspired by these psychological tricks to get around the price factor.

OFFER'S QUALITY
Because lots of money are needed to have those certifcations, the Falegnameria can express their quality through others factors such as service's quality, component's quality, references' experience and so on.

COMPANY'S PROFESSIONALISM
These reviews need to come from a valid, well target, type of reviewer. As publishers and editorial are movies and books, there should be references by architects and maybe engineers, as the one who can be easily trusted to guarantee the Falegnameria's efficiency.

RESULT

How this could be translated for the Falegnameria?

MOBILE
Social platforms such as Whatsapp, Facebook, Instagram and also LinkedIn, because their free costs, are the perfect interface between the Falegnameria and its finals consumer.

LAPTOP
Upgrading its own website would mean to constantly upgrading the Falegnameria's offer. Even if done every once every month, or two month, the upgrading can still play an important role for the future of the Falegnameria.

PRICE
Price, in the case of the Falegnameria, can be presented not as final cost (defined number), but as convenience cost (money saving number). This require to go with a more long term mindset, which have to be comprehensive for the final consumer.

OFFER'S QUALITY
The Falegnameria, other than guarantee the thermal efficiency factor, can provide others criteria that express their offers' quality. To do so, quality can be express in factors such as time of delivery, documents requested, offer's feasibility and so on.

COMPANY'S PROFESSIONALISM
For this need, the Falegnameria has to respond with a solid network. At first with architects and engineers recommandations, to then amplify with relevant/big clients (such as restaurant's owners, villas' owners, public buildings' owners and so on).

3. SERVICE

CONSUMER'S NEEDS

Which accessability does the

FREE BUILDING SITE VISIT
Bring a potential client to visit a building site, increase significantly the chances to get him to sign the contract with the Falegnameria later. Seeing, and experience, the whole process in real life in fact, gives more convinction to the final consumer.

INFORMATIONS
The informations needed are often about the whole process, from the time management to the offer expectation's verdicts. These informations, not only can be told by the references (which is still preferable), but can also be explained through other channels.

MARKET

How the market is responding to these needs?

FREE BUILDING SITE VISIT
"Free building site visit" is often translated to a better showroom exposition. Outdoors brands, not only expose products to shelves to then sell them, but they also expose them in a real-life context.

INFORMATIONS
BlaBlaCar is one of the hundreds of example in the market about feedback informations. Not only provide pre-set questions that corrisponds to evaluation criteria, but they also provide a lot of informations regarding the experties of the reference.

PREMIUM SERVICE/PRODUCT
Free premium offers in exchange of services find a lot of examples in the fashion industries. Beauty companies constantly sends free-trial products, or premium product, to selected models, which in exchange of those, can sponsor those products on social media.

SH.FF.1'S NEEDS

Which pay-back does the reference would wants?

PREMIUM SERVICE/PRODUCT
The best motivation that references can have to collaborate to do other things, is without any doubt to get better/convenient offers even for free or even discounted. Special offers in fact, need to be appealing and extra convenient to attract the clients to do so.

DISCOUNT
For long terms users, such as architects whose collaborations go over a singular project (and who also has still the power to offer a building site visit), discounts can be added to appeal the service's partecipation.

DISCOUNT
Collaborations determines offers.
Is very usual nowadays to have discounts of certain products thanks to the purchase of others one.
These are determined by the collaboration between the companies.

COMPANY'S POV

What these means for the Falegnameria?

FREE BUILDING SITE VISIT

This would means two thing for the Falegnameria: first, the need to link references and potential final consumer in a single platform, where they can be in contact, second, to better defined the most critical steps and to re create them in the showroom.

INFORMATIONS

Long term Falegnameria's client need to be identified and rewarded for their loyality. Giving them titles like BlaBlacar does, would mean to identify appealing roles to let the final user be attracted by them.

PREMIUM SERVICE/PRODUCT

Premium services/products need to be almost "free" to produce for the Falegnameria, in order to have a motivation to produce them. These, especially if cheap, need to create big attraction from the final user, so to be a specific problem-solver.

DISCOUNT

The network built need to be trusted and convenient for both sides. More the relationship is stronger, stronger then will be the discount offer. Long term architects in fact can play an important role.

RESULT

How this could be translated for the Falegnameria?

FREE BUILDING SITE VISIT

One of the most valid and solid platform to connect reference with potential final user can be Facebook. The showroom would have to be modified based on steps (material selection, components selection, color selection, mounting process and so on).

INFORMATIONS

Appealing roles need to reflect the final consumer's tastes. Examples for architects could be: "Rewarded Architect", as also "Thermal transmittance Expert", as also "EcoSustainability Wizard". Examples for users could be: "Expert" as also "Lord of the Wood/PVC".

PREMIUM SERVICE/PRODUCT

Premium product can be very-simple-to-remanufacture products turned into likewise very-simple-to-manufacture product (for example window/door security block). Premium service instead can be for example free mainteinance service.

DISCOUNT

Discount can be given in the overall bill's price, but also sold as free service. Free disposal, free maintainace service as also free product remanufactoring.

4. PRODUCT SYSTEM

CONSUMER'S NEEDS

Which reason does the client need to buy the kit/product?

DISCOUNT
One of the most motivationg reason for the client to buy the maintainance kit is surely to have profit back from it.
This can be translated as discount to the overall price bill. The discount needs to be significant at the client's eyes, in order to attract the offer.

PREMIUM SERVICE/PRODUCT
One of the best way to push the client to buy a certain product/service, is without any doubt to get better/convenient offers even for free or even discounted. Special offers in fact, need to be appealing and extra convenient to attract the clients to do so.

LONG-TERM PROS
Giving the long-term pros of purchasing certain offers, shows to the client the convenience of buying that product. Visualising the convenience, gives a clearer idea of why the client would need to buy that offer.

REWARD
People are easily influencable and inspired by other people. Social pressures provoke the final consumer's choices of actions. By rewarding certain pruchasing, a natural sense of competition grows inside the users, that result more willing to do certain things.

MARKET

How the market is responding to these needs?

DISCOUNT
Is very usual nowadays to have discounts of certain products thanks to the purchase of others one.
These are often determined by the collaboration between the companies, but also determined as strategic proffit model inside the company.

PREMIUM SERVICE/PRODUCT
Free premium offers in exchange of services find a lot of examples in the fashion industries. Beauty companies constantly sends free-trial products, or premium product, to selected models, which in exchange of those, can sponsor those products on social media.

LONG-TERM PROS
Providing long terms pros is a solid practice that most of the companies adopt to get the client to buy. Solar panel comapnies are the perfect example. They, in fact, always provide the convienence of buy their offer in a projection of 5 to 50 years.

REWARD
UCLA study found that social pressure encourage cosnumers to do things they wouldn't normally do.
Opower is the perfect example of a company that plays with this idea of social competition.

COMPANY'S POV

What these means for the Falegnameria?

DISCOUNT
The discount offer would require a detailed business plan from the Falegnameria, thus, the calculation on the actual profit in the long run of the discount. This means to being able to determine the risks of it, and design a B-plan.

PREMIUM SERVICE/PRODUCT
Premium services/products need to be almost "free" to produce for the Falegnameria, in order to have a motivation to produce them. These, especially if cheap, need to create big attraction from the final user, so to be a specific problem-solver.

LONG-TERM PROS
This require that the Falegnameria would do a quick and rough estimation on the saving that the client would love to have, so an estimation on the saving that the Falegnameria could provide.

REWARD
Rewarding Falegnameria's consumers would mean to pre set criterias of the type of reward. Buying a maintainance kit would mean being "good", buying a mantainance kit and a special product would mean being "Environmental Knight" and so on.

RESULT

How this could be translated for the Falegnameria?

DISCOUNT
The kit (and its maintainance service), or recycled product, if purchased together with other product, gives an overall discount to the final bill. These money savings then, are also illustrated to the client to better visualise the convienence for him.

PREMIUM SERVICE/PRODUCT
Premium product can be very-simple-to-remanufacture products turned into likewise very-simple-to-manufacture product (for example window/door security block). Premium service instead can be for example free mainteinance service.

LONG-TERM PROS
Long-term pros can be expressed through graphs and illustration in order to get the client to better visualise the convenience. Pros such as "cost effectiveness", "time-energy effortless" and also "environmental friendly" can play an important role.

REWARD
Two possible ways the Falegnameria can reward the consumers. By posting on social media contents of the reward grade, in order to be shown to others, but also by rewading/notyfing them at the final bill.

5. STRUCTURE

CONSUMER'S NEEDS

Which painpoints does the structure have?

SCHEDULING
Personal agenda is main tool that the responsible person uses to remind him to meet the client. Important as it is, is essential to have it just right for his needs. Scheduling problems will later results in bad interaction with the consumer.

HANDS-FREE WRITING
Because for the majority of the time the responsible person spend his time travelling by car, happens that the client is calling while driving. To writes his notes straight away, the responsible needs to have the possibility to not use his hands.

FAST NOTES WRITING
In order to eliminate the possibility of forgetting the call, the responsible needs to have the possibility to write down his notes straight after the call ends. In this way, he can guarantee the efficiency of the Falegnameria.

MARKET

How the market is responding to these needs?

SCHEDULING
Companies who rely on appointments with its clients, are nowadays use their website to let the consumer to request and set an appointment. By fullfilling an online format, clients has the possibility to request an appointment whenever they need (24/7).

HANDS-FREE WRITING
Voice assistance is, by now, a solid technolgy who let you do things while doing others. Personal voice assistance, has developed also in order to better comprehend every accent of the world. Moreover, the technology is so solid that is already available in every phone.

FAST NOTES WRITING
Researchers such as ethnographer, whenever have the need to write down quick notes, they often rely on abbreviations, or even symbols, who let them still comprehend later whatever they wrote.

COMPANY'S POV

What these means for the Falegnameria?

SCHEDULING

The Falegnameria need to guarantee the total freedom and availability whenever there's the need to schedule an appointment. The company in fact, needs to gives the possibility to let the client to decide whenever he wants to set an appointment.

HANDS-FREE WRITING

The cFalegnameria need to evolve with the technology by let them embracing the quality of their offer. This means that there has to be a training program/session to let the employers to adopt new technologies and be confident on their usage.

FAST NOTES WRITING

The Falegnameria needs to define standard requests from the client in order to set standard symbols that can be uses inside the company to facilitate the communication. This means that every employer has to learn and adopt this new language.

RESULT

How this could be translated for the Falegnameria?

SCHEDULING

By following the example of the majority of the companies, the Falegameria needs to provide a online format, whether is its own website or social media, to let the client to request/set/confirm an appointment.

HANDS-FREE WRITING

The responsible person will rely on apps such as Google personal assistance to manage their tasks, ehether is to add an event on the calendar or to call someone else.

FAST NOTES WRITING

Symbols will be in a format able to be used in every sort of situation, even without being looked and even without the need of using both hands. In this way, taking notes will result easy even in moments such as driving.

6. NETWORK

CONSUMER'S NEEDS

Which products would the final consumer be likely to

PVC
Because their lower price and their no-maintainance deal, PVC fixtures are day after day getting popular to slowly completaly replace wooden products.
Because the even more short-term investments interests, PVC is the gettting the most preferred product.

ALLUMINIUM
Fixtures made out of alluminium guarantee a better overall safety. The avarage consumer, looks for alluminium products to assure their efficiency in protection, and because of this characteristic, are the one most preferred when criterias are based on efficiency.

WOOD
Wooden fixtures are the type of product that everyone would love to have (due to aestethics reasons), but because their need of maintainance, and their high costs, are the ones who are suffering from the crisis.

MIXED SOLUTIONS
Wood-alluminium fixtures, for example, are choosen by consumers who looks for a combination of functionalities. Mixing the efficiency of alluminium and the beauty of wood, wood/alluminium products are the ones who guarantees the best performance in every aspect.

SMART PRODUCTS
Smart products are increasingly demanded by the final user because safetyness and comfortness. Smart solutions preferred are person-lock-recognition system and alarm-notification system.

MARKET

How the market is responding to these needs?

PVC
The market anticipates a tremendous increase of PVC products. These will largly be preferred. Aesthtic and comfort are the major factors that gives competitivness to companies now and in the future.

ALLUMINIUM
Alluminium products will take over whenever the need of producing extra-dimensioned products, because their lightness and their non-limit geometry. Sliding doors, are the optimal example for alluminium products.

WOOD
In Europe, Italy still remain the largest wood windows supplier. Follows Germany, Poland and France in order of producer. Since 2004, wood has dropped significantly. Only SMEs, and few bigger companies, are keeping on manufacturing it.

MIXED SOLUTIONS
These products are used in commercial applications for their design, color and durability properties. These are used in resorts and hotels to maintain effective temperature along with good aesthetic look and providing better insulation, especially during winters.

SMART PRODUCTS
Smart home is a trend that is inevitably getting popular day after day. Smart doors and windows are developing nowadays to assure a safer performance by the products, which appeal the final consumer.

COMPANY'S POV

What these means for the Falegnameria?

PVC
The Falegnameria needs to define criterias to select its most appropriate suppliers. Aesthetics, as well as price and structure, have to be three of the main criterias that guarantee a good selection.

ALLUMINIUM
To commercialize alluminium products, the Falegnameria has to look for Architects whose project are often focused on large-window-walls type of product. In this way, it can assure the best performance, thus, a competitive quality.

WOOD
Wooden products need to be cost competitive with alluminium and PVC product. In order to lower the price, the Falegnameria has to find complementary offers/ services that guarantee a longer-term profit.

MIXED SOLUTIONS
To commercialize combined-material products, the Falegnameria has to look for Architects whose project and clients are often focused on commerical applications. In this way, it can assure the best performance, thus, a competitive quality.

SMART PRODUCTS
The Falegnameria needs to define criterias to select its most appropriate suppliers. Functionalities, as well as company renown brand, have to be three of the main criterias that guarantee a good selection.

RESULT

How this could be translated for the Falegnameria?

PVC
Aestethical criterias need to look at the level of molding between the parts, thinner the line better the product. Decorative film makes difference too. Structural criterias instead, need to look at dimensions of the product. Bigger that product can be, better it is.

ALLUMINIUM
The selection criteterias for the best supplier have to rely on aesthetics and structure of the product, as for PVC products. While for Architect selection, there's the need to look for ones more focused on big open space type of project, like restaurants, malls, and so on.

WOOD
One of main cons of wooden product, apart ofr the higher costs, is the need of maintanance. Lowring the cost, thus profit, of the product, could be justified and fullfilled by a complementary premium service where the company earns from maintanace services.

MIXED SOLUTIONS
The selection criteterias for the best supplier have to rely on aesthetics and structure of the product, as for PVC products. While for Architect selection, there's the need to look for ones more focused on big open space type of project, like restaurants, malls, and so on.

SMART PRODUCTS
Functionalities criterias looks at quantity, more functions there are, better the selection. Suppliers brand criterias needs to look at company who are best renowned for their security and technology efficiency.

7. PRODUCT PERFORMANCE

CONSUMER'S NEEDS

What recycled products would the consumer be like-

"EASY" FORNITURE
Lamps, cloths hanger, trays, or any other interior decorations, are the type of furniture that can easily be fitted in a whatever habitation. These type of product, because their versatility, if recycled, give a complementary value to the final product.

"HEAVY" FORNITURE
Wardrobes, tables, chairs as also shelves, are considered by the client a more "heavy" type of product because their rigidity. These products, they need a better, less rough, design due to their usages. They gain additional value only if they guarantee their efficiency.

FIXTURES ACCESSORY
Doors and windows accessory can be really appreciated by the clients only if they give an extra function/value to the fixtures. If recycled, they have to assure the convenience of their performance.

BOXES / PALLETS / CRATES
These products are mainly produced with recycled wood. The wood, after being recovered, cutted at the desired size, needs to be specifically treated depending on the porpose of the product.

MARKET

How the market is responding to these needs?

"EASY" FORNITURE
Many are the companies who produce recycled product that are meant to be sold online. EcoWoodShop, Etsy, WeWood, are only few examples on the variety of products that can be produced.

"HEAVY" FORNITURE
Riva 1920 is engaging with designers to produce brand new product out of recycled wood. Its "natural living project", provide to Riva's purchasers to request a small plant to be delivered together with the product. All this, guarantee additional value to their products.

FIXTURES ACCESSORY
PlayWood is one the many companies who design accesories that allow free compositions/assembly of wooden products. Even tho are made out of plastics, are still a perfect example on how accessories can find their business in the wood industry.

BOXES / PALLETS / CRATES
One of the main and most consolidated use of recycled wood is surely the production of boxes, pallets and crates. Picchetti, TRN, BergonziniDario, are just few of the many examples of these companies.

COMPANY'S POV

What these means for the Falegnameria?

"EASY" FORNITURE
The Falegnameria needs to identify easy-to-produce products that can turn useful whenever there's the necessity to give them as a marketing tool (for free, to increase loyality), but also as selling product, to generate profit through online purchasing system.

"HEAVY" FORNITURE
These type of products are more projected for future business plan, when the transition for the total commercialisation is solid. These products, as Riva1920 does, can also be designed/sponsored by local designers, who the client can decide with who work with.

FIXTURES ACCESSORY
The Falegnameria can propose auxiliar products that can gives extra value to the other products. These type of product, not only can be thought for fixtures, but can also be auxiliar towards other everyday-products.

BOXES / PALLETS / CRATES
A more solid network need to be defined in order to rely on this type of business. Not only needs to consider prices of product restoration, but also logistic costs need to be part of the Falegnameria's client selection criteria.

RESULT

How this could be translated for the Falegnameria?

"EASY" FORNITURE
Take the "good" part of the disposed product to turn it into a product. Products need to be as minimal as possible in order to result cheap and fast to produce. Products such as cloths hanger and trays are the perfect example of "easy" product.

"HEAVY" FORNITURE
These product need to be as most designed as posssible. These products in fact, need to appeal the final consumer on their purchase, so their attention to details need to be studied carefully. An online section has to be developed in order to give visibility.

FIXTURES ACCESSORY
Accessories for windows and doors could be special blockers that aim to secure better the product from its breaking in case of robbery. Other types of blockers instead can be for made for blocking the window or door from closing, as door stoppers for example.

BOXES / PALLETS / CRATES
The Falegnameria will be the one who restore and remanufacture the disposed product, in order to then send it, so sell it, to a third company who treat it and assemble it into the final product.

8. BRAND

CONSUMER'S NEEDS

Which motivatations do increase the client's aware-

COST EFFECTIVE

Price is always been the most hostile barrier between the consumer and the company. For expensive offers then, there's always the need to justify its price through others criteria. Especially for long terms users, cost effectiveness is surely one of them.

ENVIROMENTAL-FRIENDLY

The convenience of buying certain product comes also from an upper level of awareness. Being environmental friendly is becoming urgent and "trendy" day after day. This factor can play an important role during the consumer's decision making process.

SOCIAL IMPACT

Having an impact can be considered a common ideal achivement. Doing an impact is either important if it's personal and even if it's for a larger community. Being impactful matter of fact, can drive a consumer to purchase an item instead of another.

REWARD

People are easily influencable and inspired by other people. Social pressures provoke the final consumer's choices of actions. By rewarding certain pruchasing, a natural sense of competition grows inside the users, that result more willing to do certain things.

MARKET

How the market is responding to these needs?

COST EFFECTIVE

For companies who focus their offer on solar panels, showing the cost effectiveness of their offer is one of the most important part of their business.
Moreover, the way they do it, is to impress the consumer by "translating" what the number stands for.

ENVIROMENTAL-FRIENDLY

The market is increasingly seeing products branded as "bio". Companies in fact, not only are trying to pursuit this direction with more "organic" product, but also by providing full transperency on the production of their offers.

SOCIAL IMPACT

Froosh, a danish smoothies company, remind on every its single product, the impact that the consumer is having by preferring Froosh than others. A "thank you" sentence, makes the consumer feel impactful.

REWARD

UCLA study found that social pressure encourage cosnumers to do things they wouldn't normally do. Opower is the perfect example of a company that plays with this idea of social competition.

COMPANY'S POV

What these means for the Falegnameria?

COST EFFECTIVE

For the Falegnameria, who guarantees qualitative products, showing its long term cost effectiveness becomes foundamental. This, not only gives nudge the consumer to the purchase, but also provide to the consumer a better idea of what he buys.

ENVIROMENTAL-FRIENDLY

Because the nature of the company and its distinctive use of natural resources, it is important for the Falegnameria to stand out on subjects like this. The Falegnameria in fact needs to appear in first row at the battle for this cause.

SOCIAL IMPACT

Giving importance to the consumer doesn't always means that the consumer is important for the company, but it also means that the company is important for the client. The Falegnameria in fact, needs to be seen as a role model to impactful change.

REWARD

Rewarding Falegnameria's consumers would mean to pre set criterias of the type of reward. Buying a maintainance kit would mean being "good", buying a mantainance kit and a special product would mean being "Environmental Knight" and so on.

RESULT

How this could be translated for the Falegnameria?

COST EFFECTIVE

Cost effectiveness is hard to comunicate because its "invistibility". Providing a sense of it would means to visualise the amount of money saving by comparing it to an avarage-user-perception of money.

ENVIROMENTAL-FRIENDLY

Providing environmental-fiendly pros to engage with the Falegnameria, through graphs/illustrations and scientific proofs, not only will assure a larger and more solid market, but it'll also increase consumer's loyality.

SOCIAL IMPACT

By taking the Froosh case as an inspiration, the Falegnameria can "say thank you" to its consumer by making him feel special and by treating him differently. A special well crafted card can already be enough to make him feel impactful.

REWARD

Two possible ways the Falegnameria can reward the consumers. By posting on social media contents of the reward grade, in order to be shown to others, but also by rewading/notyfing them at the final bill.

9. CHANNEL

CONSUMER'S NEEDS

Which channels does the final

DIGITAL (Whatsapp)
The great majority of Falegnameria's clients are old enough to have incorporate WhatsApp in his everyday life. Especially for future clients, where the age goes between 30 to 45 y.o., considering WhatsApp as a valid channel can be relevant for the compnay's business.

DIGITAL (Facebook)
Facebook, like WhatsApp, it's another valid channel where current and future Falegnameria's client engage with the company. Like Whatsapp in fact, they diffears from the formality of the email, so they're more consumer tailored/familiar.

DIGITAL (Instagram)
Instagram, among the classic social media, is the one that is more spread from the youngsters. For future generation tho, Instagram can become one of the main channel for the company.

PHYSICAL (Studios)
Tangible channels they're still critic for the client. Especially in the building industry, clients for the majority of the times still need to rely on studios in order to achieve the desired. Studios matter of fact, gives opportunities to touch the final product, which is still relevant.

PHYSICAL (Suppliers' stores)
Suppliers' stores are useful for the type of client who is looking for a quick intervation kit. These stores in fact focused on those who don't need to engage directly with a studio or with the company itself, but instead need a easy-fast intervation.

MARKET

How the market is responding to these needs?

DIGITAL (Whatsapp)
BASF, a german chemistry compnay, is one of the many example of a copmpany that uses Whatsapp to engage with its consumers. Matter of fact, by sending a one-word messages, BASF expoit Whatsapp to sends its subsrbition materials to its clients.

DIGITAL (Facebook)
Basically all the companies around the world has a social media webpage. Facebook especially, has the possibility to create/manage and show albums, which can be a valid substite of the company's catalogue.

DIGITAL (Instagram)
The fashion industry is using to Instagram as the main channel to engage with its final consumer. Models recieve new products from the sponsors, who then advertise it online.

PHYSICAL (Studios)
Studios are often seen as a second showroom for the companies. In the associated studios in fact, clients can still find samples that the company sends to them.

PHYSICAL (Suppliers' stores)
Local companies use suppliers' store to advartise their offer via flyers or temporary pop-up booths. These stores allow companies to target a better defined client, who is there specifically for one reason, which can consequentally guide to them.

COMPANY'S POV

What these means for the Falegnameria?

DIGITAL (Whatsapp)
Whatsapp can come comfy for the company in many ways. What the Falegnameria can do thanks to Whtsapp is: sending /recieving images, sending/receiving documents, send/receiving personal messages. All of these functions are enough to engage with the client.

DIGITAL (Facebook)
The Falegnameria can exploit the potential of Facebook to deeply engage with its consumer. Not only allow a personal interaction with the client, but it also allow a more public type of interaction.

DIGITAL (Instagram)
Instagram can become an handy tool to promote company's offer. For future generations, Instagram can be useful whenever there's need of posting new products, new renderings or even new offers.

PHYSICAL (Studios)
Studios are arguably on of the main channel that the Falegnameria currently relys on. By providing better designed materials, clients can start to engage with the Falegnameria from the early steps.

PHYSICAL (Suppliers' stores)
The Falegnameria can make its network stronger by collaborating with these suppliers' store. In this way, they can assure a wider market for the company by allowing the Falegnameria to expose and advertiseits own product.

RESULT

How this could be translated for the Falegnameria?

DIGITAL (Whatsapp)
Thanks to these functionalities, the Falegnameria can send renders, send catalogues and various documents such as bills, send contact to connect clients with architects or references. Can also receive pictures that may helps to define a rough price quatation.

DIGITAL (Facebook)
Facebook can be expoited to reward the Falegnameria's clients. In this way, the company create public awareness, social pressure, its own marketing and exploit another channel to spread its market. Facebook can also become helpful when promoting new offers.

DIGITAL (Instagram)
Instagram would empower the potential that Falegnameria's references have. By posting the company's product, they would make life easier for future clients, but they would also want to be recompensated for the service that they're giving.

PHYSICAL (Studios)
Better designed materials includes catallogue, a step-by-step process flyer (from the design to the mounting process), business cards, souvenirs and so on.

PHYSICAL (Suppliers' stores)
For components suppliers would mean to advertise maintanance kit, while for wood suppliers would mean to expose and advertise Falegnameria's product. It can also design new collection to expose into interior design stores.

BUSINESS MODEL CANVAS

4.5
DELIVER HOW

There is a moment in every project where all the ideas need to be approved. It is during the last phase of an innovation process where ideas finally find their truth, where they face the real context. The Business Model Canvas, thanks to its components, helps to test and refine solutions iteratively, to bring ideas from creation to implementation. It delivers how a company should do and how it should invest. The great design of such a tool, let it respond to most of the SME's needs, but few things had to change to better adapt to the final deliverable.

Fig. 4.6
New Business Model Canvas's template proposed.

WHAT AND HOW IS IMPROVED?

-The design of the tool adopted the Ten Types of Innovations' organisation. Due to the similarity between the Business Model Canvas layout and the Ten Types of Innovation division, the final version gained a better visual language in line with the other tools.

-Guidelines added simplicity during the making of the tool. The order to follow when using the tool was not defined and clear, bringing the user to consult colleagues, thus requiring multiple people to complete it. Further grouping and better questions give a more easy-to-use structure, avoiding ambiguity and promoting independence.

BUSINESS MODEL CANVAS

MAINTENANCE SERVICE

CLIENT

The service will consider exclusively the type of client who decide to engage with the Falegnameria just for commercial purposes. Hotels, restaurant as well as shopping mall are the perfect example of these client.

PRODUCT SYSTEM

Maintenance kit for wooden product.
Maintenance kit for plastic product.

SERVICE

Once every one/two year, maintenance service on all the doors and windows.

CHANNEL

Online booking for new clients and contractors.
Falegnameria's van for actual service.
Indirect distributions for distance customers.

BRAND

Environmental friendly / Cost Effective / Social Impact / Reward

FALEGNAMERIA FACCIN

The Falegnameria exploit an unexplored market, making so, the first Falegnameria who provide such services, and especially, sells such products.

PROFIT MODEL

Profit through customer subscription contract. Create predictable cash flows by charging customers to have access to the product/service

NETWORK

Partner with new Architects who focus their portfolio on with commercial-purposes contracts.
Partner with Maintenance kit suppliers.

STRUCTURE

Human resources.

REFERENCE SERVICE

CLIENT

Target of the service are two types of clients: architects, and consumers between 30-45 years old.
Purposes of the service need to focus on residential type of contracts.

SERVICE

Self-reference-tour vist-service. Provides tools to connect new clients with the Falegnameria's references.

CHANNEL

Digital such as Whatsapp, Facebook and Falegnameria's online website. Physical such as Architects studios.

BRAND

Increase loyality by providing services synonym of professionalism, transparance and careness.

CUSTOMER ENGAGEMENT

Provides a simplification of the whole experience. Gives clients autonomy and authority.
Creates a community and sense of belonging.

FALEGNAMERIA FACCIN

The Falegnameria aims to improve the consumer experience by smoothing some painpoints found during the experience mapping.

PROFIT MODEL

Provide discounts or premium products/services to those who collaborate with the Falegnameria. Profit model might include membership payments.

NETWORK

Collaboration with Falegnameria's references.
Collaboration with Architects.

STRUCTURE

Human resources responsible to manage digital channel such as WhatsApp, Facebook and the Falegnameria's online website.

RECYCLED PRODUCTS

CLIENT

Target of this offer are particularly old-timer clients, customer between the 30-45 years old for online purchasing. and food-pallet-companies.

PRODUCT PERFORMANCE

“Easy” and “Heavy“ recycled furniture.
Recycled fixtures accessories.
Processed material for food-pallet-companies.

SERVICE

“Easy“ recycled furniture and fixtures accessories for old-timer clients as “thank you“. Re-manufactured wood retailer for food-pallet-compa-

CHANNEL

Falegnameria’s website and Facebook page for “easy“ and “heavy” furniture. Falegnameria’s van for distribution of re-manufactured materi-

BRAND

Environmental friendly / Social Impact / Reward / Careness

FALEGNAMERIA FACCIN

The Falegnameria aims expand its profit by exploiting all of its resources. By doing so, will making it recognizable for its economical and social impact.

PROFIT MODEL

Customer online purchases.
Complementary partnering with food-pallet-companies.

NETWORK

Partner with secondary market companies such as food-pallet-companies.

STRUCTURE

Human resources responsible to re-manufacture disposed products into new ones.

RETAILER OFFER

CLIENT

Focus of the offer of the Falegnameria as retailing is the mass-market. This offer in fact aims to expand the company's capabilities of providing large solutions.

PRODUCT PERFORMANCE

Better designed and structured PVC products. Better designed wooden, alluminium and mixed material products. Smart products

SERVICE

Digital and physical experience that provides ready-to-go material such as catalogue/product comparison/product performance, step-by-step guidance, renders, hypothetical scheduling, reference connections and reminder messages.

CHANNEL

Falegnameria's online website.
Falegnameria social networks such as WhatsApp, Facebook and LinkedIn. Architects.

BRAND

Trustability / Availability / Transparance / Professionalism / Careness

FALEGNAMERIA FACCIN

The Falegnameria aims expand its profit and its demography by exploiting new partnerships and solidating its network.

PROFIT MODEL

Customer purchases.

NETWORK

Partner and collaboration with new product suppliers. Partners and collaboration with new service provider such as mounting team.

STRUCTURE

Human resources responsible to manage digital channel such as WhatsApp, Facebook and the Falegnameria's online website. Human resources responsible to interact with clients and

5.

OUTCOME

5.1
DELIVERABLES

Two challenges determined the answering of the research question. As a struggling micro-sized enterprise, the Falegnameria Faccin urged to bring and globe a culture of sustainable innovation inside the organisation and to design meaningful solutions to deliver and serve in the market. Results of this research aimed to tackle these two challenges. The deliverables provided to the Falegnameria Faccin represent the final solutions to what the company demanded from the early stage of collaboration.

-Design toolkit with processes, methods and tools designed and tailored to better fit with the case-SME's innovation needs.

-Five customised types of innovation to add and bring into the market. Solutions and innovations in the areas of Profit Model, Product System, Service, Brand and Customer Engagement.

Limited time, money and competence are the main reasons why SMEs do not invest in a culture of innovation. Providing an SME-tailored-toolkit allows forgetting about these obstacles and embracing a culture of innovation inside the organisation. What was risky and unstable, is now reliable and predictable. Allowing building a design strategy suitable for SME supports and ensures economic growth. The success of SMEs is fundamental not only for the success of their private business but especially for the commonwealth of the nations.

Bringing innovation is a delicate act that needs to be accurate and thoughtful. The radical change that shaped the building industry between 2007 and 2017 demonstrated how bringing innovation should be representative of each organisation. The collective shift from production to a commercialisation profit model did not bring companies to define stronger competitiveness. The five types of innovation proposed instead allow the Falegnameria Faccin to gain their own identity, offer and relation with the final customer. The targeted solutions provide the Falegnameria Faccin well-defined lead among its competitors.

Fig. 5.1
Final tailored Design ToolKit proposed.


SECONDARY
RESEARCH
1/2


SECONDARY
RESEARCH
2/2


CUSTOMER
JOURNEY MAP


AFFINITY
DIAGRAM


BUSINESS
MODEL CANVAS

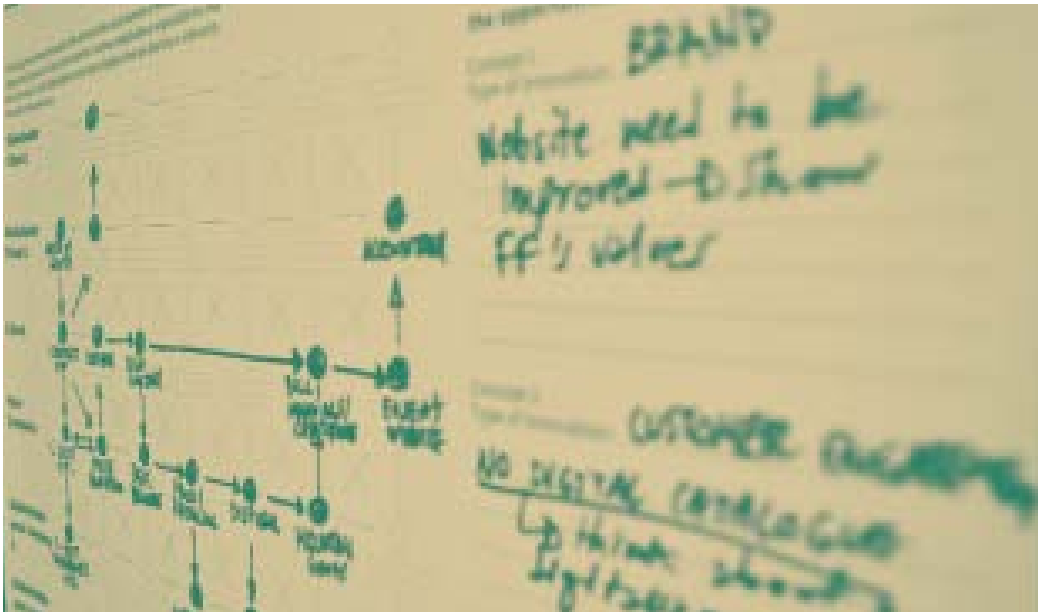


Fig. 5.2
New Primary Research template used by the Falegnameria Faccin.

Fig. 5.3
New Customer Journey Map template used by the Falegnameria Faccin.

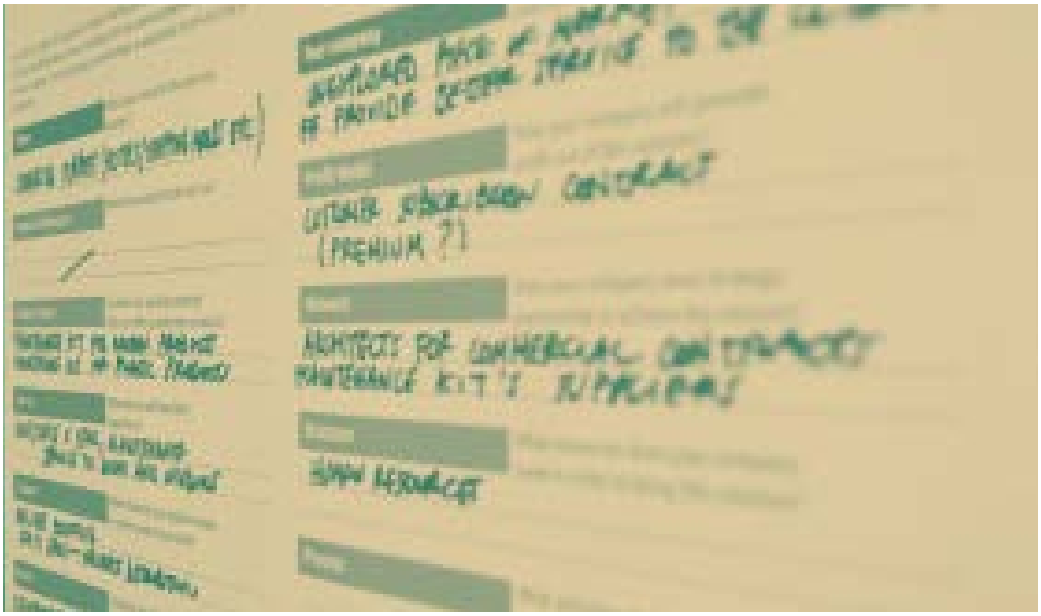


Fig. 5.4
New Affinity Diagram template used by the Falegnameria Faccin.

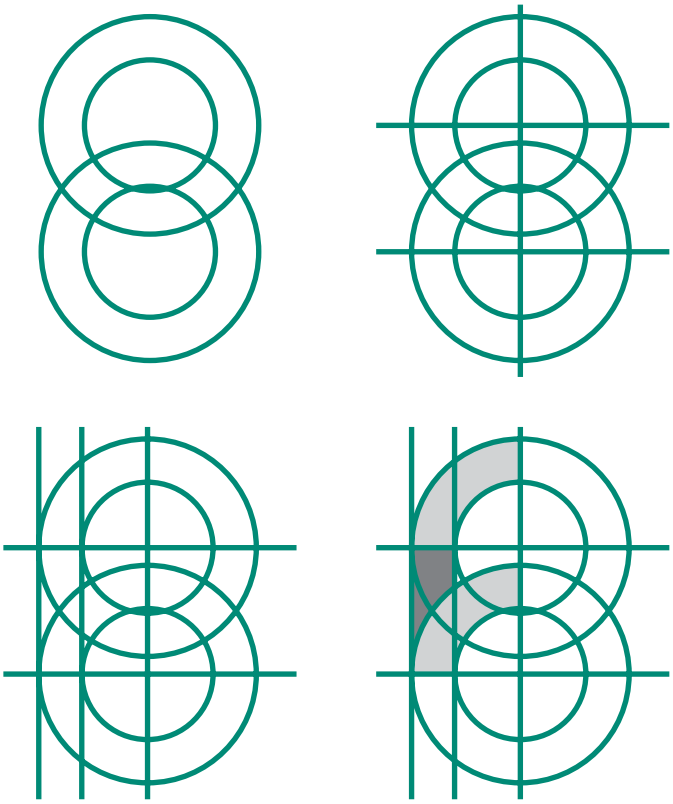
Fig. 5.5
New Business Model Canvas template used by the Falegnameria Faccin.

FALEGNAMER-
IA

Fig. 5.6
Brand innovation brought to the Falegnameria Faccin. Innovation consisted in the making of a new website and brand image.

Fig. 5.7
Study of the new company's logo.

Fig. 5.8
Final version of the new company's logo.



TEAL GREEN / C:100 M:20 Y:65 K:5

JET / C:0 M:0 Y:0 K:80

BROWN YELLOW / C:18 M:49 Y:67 K:2

NAVAJO WHITE / C:0 M:13 Y:34 K:0

Fig. 5.9
Final color palette designed and decided together with the Falegnameria Faccin.

Fig. 5.10
Study of the Brand image's different versions.

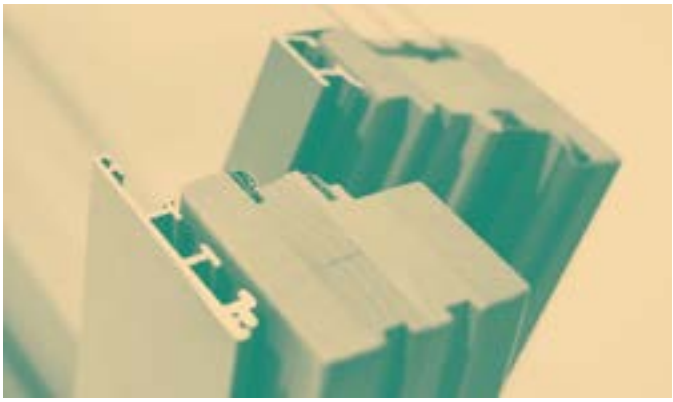


Fig. 5.11 / 5.12 / 5.13
Examples of the new photoshoot made to improve company's catalogue.

Fig. 5.14
Explanation of the Service innovation brought into the market by the Falegnameria Faccin.

MAINTENANCE SERVICE

SER-

SIGN THE CONTRACT **1.**

SUBSCRIP-TION

Create predictable cash flows by charging customers up front (a one time or recurring fee) to have access to the service over a period of time.

PROFIT

PRODUCT INSTALLA- **2.**

CERTIFIED INSTALLA-

Guarantee the product's efficiency by providing a certfied installation that respects thermal transmittance criteria.

REWARD OF CHOICE **3.**

REWARD ON SUSTAIN-ABILITY

Create social awareness and competitveness among the contractors.

CUSTOMER EN-

MAINTE-NANCE **4.**

MAINTENANCE KIT

The company broad its product range with the maintenance kit which can either be bought or expolited as service. It guarantees sustainble impact.

PRODUCT

6.

STEP 3

6.1
ASSESSING THE OUTCOMES

What knowledge can design bring to an SME? Here is the third and last research question that shaped the development of this thesis. Evaluating the work done requires to consider and to compare the three different aspects. How deliverables respond to the first company's briefing and what is their impact on the company and the market, are the three questions I asked myself to evaluate and construct a personal reflection on this thesis. The final result of this evaluation pointed out four main changes brought to the Falegnameria Faccin:

-IMPROVEMENT OF THE COMPANY'S OFFER AND BRAND.

-GROWTH OF THE COMPANY'S MARKET COMPETITIVENESS.

-DEVELOPMENT OF THE COMPANY'S CULTURE OF INNOVATION.

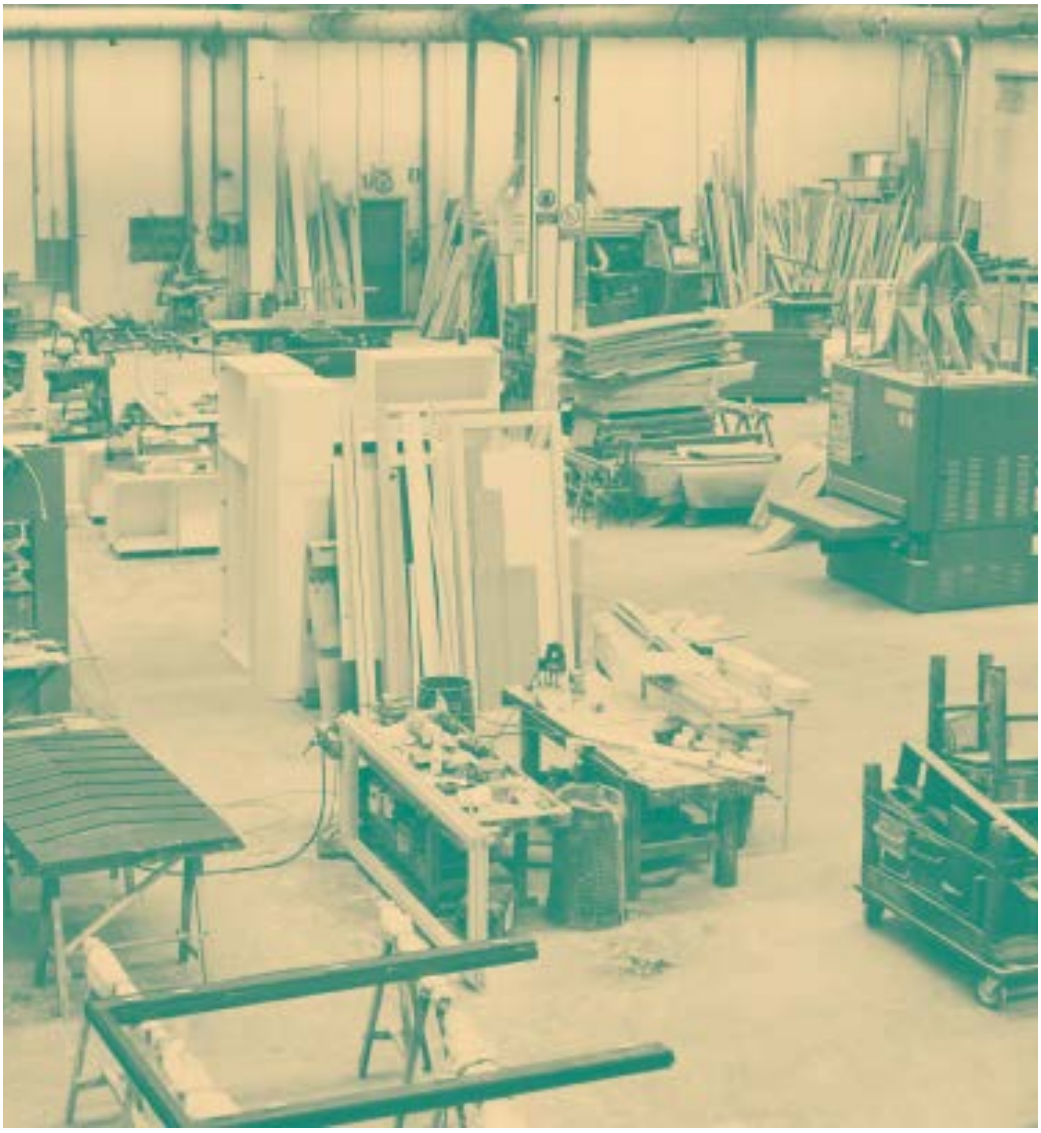
-IMPROVEMENT OF THE COMPANY'S SUSTAINABLE IMPACT.

Giving a fresh look at the company was the first task requested. Results of the market analysis done with the help of the Research tool noted the urgency to renovate the company's image and offer. Specifically, both the national and international contexts revealed the importance of distilling a "promise" that attracts buyers and conveys a distinct identity. The Falegnameria Faccin has adopted the proposed brand identity and new website as the final version of its label, giving an overall positive response to the deliverables.

The material presented helped to create a stronger network, consolidate the company's professionality and refresh the company's perception of sustainable enterprise.
The new offer also means new revenues. Challenging the market with a new offer means to challenge the market with new assumptions. What the Maintenance Service offers to the industry market is new, unexplored and in line with the economic trends. Proposing this service allows the company to be unique in its offer, giving it a lead from its competitors. Challenging the market with the Maintenance Service elevates products into compelling experiences that customers come back for again and again.
For many years, executives equated innovation with the development of new products. Although it is just one way of doing innovation, it requires knowledge on how to develop a product due to its complexity. Doing innovation, as a multidisciplinary science as it is, demands abilities and resources. Investing in them is often, especially for SMEs, impossible. Providing a company with tailored and customised methods and tools instead, allows it to open the doors to a tremendous amount of opportunities. The toolkit proposed lets the company start and develop a culture of innovation inside the organisation, guaranteeing long-lasting company's productivity.
The new offer and brand proposed together with the improvement in bringing a culture of innovation inside the organisation, allow the company to have an impact on sustainability. Providing a service that

Fig. 6.1
Partial inside view of the Falegnameria Faccin's factory.

guarantees long-lasting products, creating sustainable awareness on social media channels and allowing constant renovation inside and outside the organisation, let the Falegnameria Faccin act sustainable and recognised as a viable enterprise.



6.2
PERSONAL REFLECTION

Closing thoughts of this project come from a deep reflection of the role of the designer in three different environments: in the design community, businesses and human society.

-DESIGN COMMUNITY.
One of the goals of this project was to investigate, create and provoke new design processes, methods and tools. The practice of design is increasingly developing and changing with the growth of technologies, policies, businesses and general interests of the society. It's the designer's duty to react to these changes and adapt its way of doing for the sake of human progress. This project is nothing else than a temptation to contribute to this progress.

-BUSINESSES.
It's inevitable to notice how nowadays the role of the designer is getting to the upper levels of an organisation. The idea of the designer is slowly changing from artist to consultant. This project aims to demonstrate how design has the knowledge, attitudes and approaches to identify problems and tackle them most creatively to create meaningful solutions, not only for unique products, services or strategies but especially for the future of those who do business, whether they are big, medium, small or even micro-enterprises.

-HUMAN SOCIETY.
As society is changing, the role of the designer is too. Designers aren't asked to deal exclusively with aesthetical issues anymore, as it became evident how the

we’re living in, from politics to ethics and also cultures. It’s the duty of the designer, in fact, to design for the better, but more importantly, to find what’s better.

7.

CONCLUSION

7.1 FINAL NOTES

The development of this thesis contributed to shape my interests and direct my future career as a professional designer. As initially described, the reasons why I chose to explore this topic comes directly from my interests towards sustainability, entrepreneurship and design processes. Finding a link between these three big themes to pitch a project has been both the easiest and the hardest decision I had to make for this thesis. From the early days of this project, I knew in fact that working with/for my family's business would have been either fun and rewarding, but also and especially tiring and painful. Other than bringing a culture of innovation and delivering meaningful solutions to compete in the market, the main challenge I felt I had was to gain professional trustability. Now, I can finally say it was the best and most satisfying part of the whole project. During my academic and professional career, earning complete trustability from the client has always been the key to a successful collaboration.

From the early moments of briefing to the hardest of decision-making, giving confidence improves sympathy allowing a much better involvement and excitement into the project. Although it can be treated as a regular client, gaining trustability when working with/for the family's business is just half of the job. Here's why doing this project was the hardest decision. Despite the studies and experiences that someone could have, the professionalism of his work will always be at the centre of the discussion. In a family-context, this type of debate doesn't always follow the

professionalism desired, but instead, gives room to the more indirect and informal exchange of feedback. Working with this type of relationship is not the simplest thing when critical project's steps seem irrelevant to the eyes of the client. Despite the hard times, this type of collaboration taught me valuable lessons for my professional career as a designer. The experience ended exceeding expectations from both sides, improving my abilities to relate with certain kinds of clients. What this thesis taught me is how I want to continue my career as a designer. In the past, I've thought that to be good, I had to dream big and do even bigger. Nowadays, instead, I'm discovering how doing little steps brings me to higher results. The development of this thesis does not represent the final destination of my studies, but instead just the very beginning of my designer's aspirations.

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